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ANCIENT EGYPTIAN
WORKS OF ART

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ANCIENT EGYPTIAN WORKS OF ART

By ARTHUR WEIGALL, *Late Inspector-General of Antiquities, Egyptian Government, and Member of the Catalogue Staff of the Cairo Museum; Author of "The Life and Times of Akhnaton," "The Glory of the Pharaohs," "Tutankhamen, and Other Essays," "The Life and Times of Cleopatra, Queen of Egypt," "A Guide to the Antiquities of Upper Egypt," etc.*

WITH ILLUSTRATIONS

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IN FRIENDSHIP AND ESTEEM,
THIS SELECTION
OF
THE WORKS OF ART
OF
THE ANCIENT EGYPTIANS
IS DEDICATED
TO
THOSE WHO OUGHT MOST TO REVERE THEM,
NAMELY,
THEIR DESCENDANTS,
THE MODERN EGYPTIANS.

INTRODUCTION

My purpose in this volume is to bring to the notice of persons interested in art a series of Egyptian antiquities which will show the artists of the Pharaohs at their best ; and the period which I have covered is that between the beginning of dynastic history in Egypt, about 3500 B.C., and the first century of the Roman occupation. In such an enormous range of time it is not always a simple matter to give a date to an object, but I have tried here, even at the risk of rashness, to assign each piece to a definite reign or epoch, and to avoid the usual generalisations which make the compiler's task so easy but which help the public so little. I am aware that in some cases my dating will be questioned ; but having spent so much time amongst the temples and tombs of Egypt when they were in my charge, and having been occupied for long periods in the galleries of the vast Cairo Museum, I have arrived almost unconsciously at certain conclusions, for which it is not always possible to give the full reasons. It is often a question, too, of " eye " rather than of archæological argument.

A friend of mine, undoubtedly a man of taste, once made the following remark to me. " Egyptian objects," he said, " have no relationship to real Art as we understand the term ; and therefore the work of the expert is simple. He has only to declare the age of each piece which comes under his notice, and to state whether it be genuine or not. If it is of doubtful authenticity, it is worthless ; and if it is genuine, it is an interesting *curio*." I believe this to be an opinion held by a large part of the public, and I think it is to be attributed to two causes : firstly, to the peculiarly indiscriminating selection of Egyptian antiquities placed before the general reader in volumes dealing with the art of the times of the Pharaohs ;

and, secondly, to the habit of exhibiting in the public galleries of museums a mass of objects of secondary importance which overwhelm and obscure the really fine pieces.

The museums and private collections of the world contain hundreds of thousands of Egyptian antiquities ; and in the tombs and temples of the Nile Valley there are hundreds of thousands of sculptured or painted figures. But in this vast congestion of material there is only a small fraction which is of interest to the artist ; and the trouble is that Egyptologists, intent upon their archæological studies, have so little endeavoured to distinguish in this sense between the good and the bad.

Large numbers of objects illustrated in works on ancient Egyptian art have no more connection with art than has a Victorian Christmas-card. They were made originally to serve some utilitarian purpose ; and their manufacturers had no thought of turning out articles which would be felt to transcend that purpose. Egyptian craftsmen made conventionally designed statues to serve simply as the prescribed figures before which divine or mortuary offerings should be made ; they fashioned pots and pans which were to be employed in ordinary middle-class houses ; they sculptured bas-reliefs wherein were portrayed in conventional manner the objects and scenes connected with their religious beliefs or with their public annals ; they carved mediocre tombstones to supply the needs of provincial undertakers ; and objects of this kind are illustrated in the text-books under the general title of Egyptian art, or are exhibited in the world's museums to the bewildered public as specimens of the great treasure which the Pharaohs have left to us.

Thus it has come about that Egyptian antiquities are very generally regarded merely as curios ; and it is my purpose in this volume to correct this impression by placing before the reader a selection of those pieces which, on the whole, can be termed works of art. Unfortunately I can give no more than a selection, if the book is to be kept down to a useful size and a reasonable price ; and, moreover, photographs of many interesting pieces are not to be had. But I think

the objects here reproduced will be sufficient to show that Egyptian art is as worthy of the artist's study as is that of any other country. My selection, I do not doubt, will be found to be faulty in some cases, and my taste open to rebuke ; but if I can, even partially, remove the impression from people's minds that Egyptian antiquities have an archæological but not a high artistic value, my purpose will have been accomplished.

Egyptology is a young science, and Egyptologists have been so busy in collecting and arranging historical, archæological, and philological facts that the artistic side has been much neglected. In the British Museum, for instance, little thought seems to have been given to the exhibition of Egyptian works of art in such a manner that public attention may be drawn to them and that they may be seen to the best advantage. Nor have many recent additions to the collection, made by purchase, been chosen from an artistic point of view. It has been thought wiser to select objects of archæological interest ; and thus the collection is artistically inferior to that, for instance, in Berlin, where far greater taste in selection has been shown.

Actually, the ancient Pharaohs of Egypt have left us hundreds of works which are capable of exciting the enthusiastic wonder of modern artists. I can find no words in which to express the admiration I feel for the creators of such works of art as the statue of Nefert (page 21), the figure of the priest at prayer (page 43), the diadems of Princess Khnumet (page 87), the head of Amenemhet III (page 99), the sphinx of Tanis (page 102), the head of Akhnaton (page 190), the head of Nefertiti (page 200), the Khonsu of Tutankhamen (page 217), the Liverpool statuette (page 245), the statuette of Rameses II (page 269), the bronze of Takushet (page 311), or the Amenardus and Amon group (page 318)—to name only a dozen objects. They are beautiful in conception and execution, and they reveal in the artists who made them a genius which ought to receive far greater veneration and more general tribute than it does.

We all need, as it were, to wake up to the excellence of

ancient Egyptian art, and to realise that some of it is as good as, if not better than, much of the work turned out by the studios of ancient Greece—the Nefertiti head (page 200) for example. The recent popular interest in Egyptology aroused by the discovery of the tomb of Tutankhamen has demonstrated the eager desire of the public to enter this new province which scientists have opened up ; but their unexpected invasion of the galleries of our museums has served rather to check than to increase their enthusiasm, so far as art is concerned, for they have there been shown masses of uninteresting objects which have baffled and depressed them.

It is my purpose here to show them what a wealth of material awaits artistic study, and to warn them that museums as they are at present constituted, and the available works on Egyptian art, are seldom arranged so much for their artistic as for their archæological guidance. Egyptology, being in its youth, has had of necessity to remain in the hands of archæologists ; but the time has come for it to submit its material to the scrutiny of ordinary persons of taste, so that Egyptian antiquities may cease to be regarded merely as curios, and that the best may be recognised as glorious works of art.

The dates here given are those of the system of chronology which I have used in my forthcoming *History of the Pharaohs*.

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THE EARLIEST
DYNASTIES

THE EARLIEST DYNASTIES

THE ancient Egyptian historian Manetho classified the Pharaohs of Egypt into Dynasties, and placed Meni (Menes) as the first king of the first Dynasty ; but modern excavations have revealed the remains of various kings of an epoch earlier than Meni, which we have been obliged to call Dynasty O. Many objects of this period have been found at Hieraconpolis, between Luxor and Aswan, and others have been discovered at Abydos, north of Luxor. The work, as will be seen in the following four pages, already shows considerable skill ; and the figures on page 8 are surprisingly good.

One wonders whence came this art, and what is the connecting link, if there be one, between it and the crude pre-historic drawings which come before it ; but that is a question which must be left unanswered until further excavations have been made. All we know is that suddenly in Upper Egypt a civilisation appears which has already reached a high state of development, and which, therefore, must have been the result of several generations of orderly life.

Then comes the First Dynasty, and we find ourselves looking with admiration at the little ivory statuette of a king, shown on page 10. It was made over five thousand years ago, and yet it reveals an artistic skill greater than that known in England, for example, five hundred years ago. It belongs to a period twice as long before Imperial Rome as we are after it. Similarly, the jewellery shown on page 9 proves to us that at that remote epoch beautiful personal ornaments were being made which are in no way barbaric.

The Second Dynasty, and the beginning of the Third, have left us examples of statuary which show a mature workmanship already to some extent conventionalised ; and we are thus prepared for the great artistic outburst of the reign of Kings Zoser and Snofru, nearly three thousand years before Christ.



A FRAGMENT OF A SLATE PALETTE.

This fragment of a ceremonial palette of slate is now in the British Museum. It shows the lions and vultures devouring the king's enemies.



A FRAGMENT OF A SLATE PALETTE.

This piece of a slate palette is now in the Cairo Museum.



A FRAGMENT OF A VASE.

On this fragment of a vase, now in Berlin, a warrior armed with a battle-axe is shown.



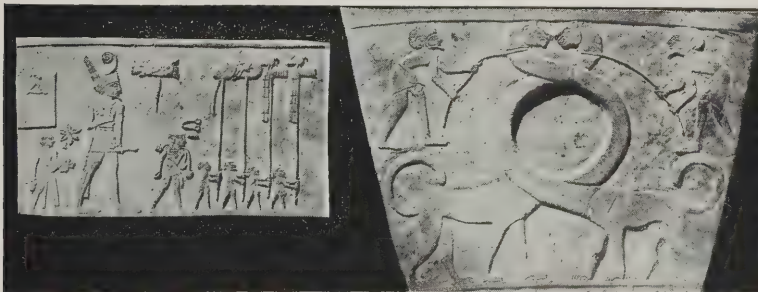
A FRAGMENT OF THE MACE-HEAD OF KING SELK.

King Selk, "the Scorpion," was one of the sovereigns of what is called "Dynasty O," who reigned some time previous to Narmer and Meni. This is a fragment of his ceremonial mace-head, found at Hierakonpolis, and now at Oxford; and on it we see him performing the ceremony of ploughing the land.



A PALETTE OF KING NARMER.

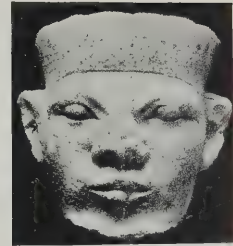
This slate palette was found at Hieraconpolis with objects seen on the previous plates, and is inscribed with the name of King Narmer. It shows him about to brain one of his enemies; while the hawk of Egypt holds a cord attached to the nose of another foeman's head, representative of 6,000 prisoners of war whom the King had captured.



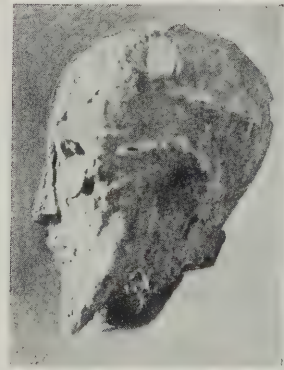
These two scenes are on the other side of the same palette. The first shows the King with his standard-bearers and attendants; and the second has upon it a curious design showing fabulous monsters held by two men.



No. 1.



No. 2.



No. 3.

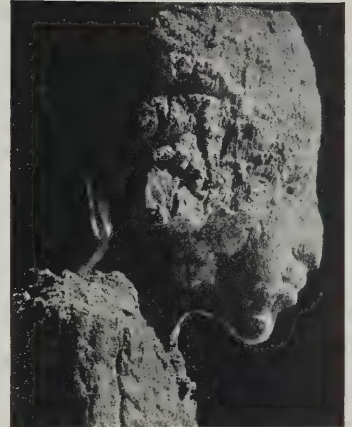
SCULPTURE OF THE TIME OF NARMER.

The kneeling figure shown above is made of limestone and is life-size. It was found at Hieraconpolis, where a number of objects dating from the reign of Narmer were discovered; and the arrangement of the hair, and short beard, are like those of a standard-bearer seen on a slate palette of that king. No. 2 is a sculptor's model in limestone of a royal head (see other models on page 332), which may well be a portrait of Narmer himself, or perhaps of Meni. No. 3 was found at Hieraconpolis in a deposit of objects mainly of the Narmer period. It shows a refined type very different from the negroid character of the royal head.



BRACELETS FOUND IN THE TOMB OF KING ZER.

These are four bracelets found on the arm of a skeleton in the tomb of King Zer at Abydos. Zer was one of the early kings of the First Dynasty, and these bracelets are thus the earliest jewellery known in historic times in Egypt. The first bracelet is of alternate gold and turquoise pieces; the second is of gold, lapis-lazuli, and turquoise; the third also of gold, lapis-lazuli, and turquoise; and the fourth of gold, amethyst, and turquoise.



IVORY STATUETTE OF THE FIRST DYNASTY.

The wonderful little ivory figure of a king wearing the crown of Upper Egypt and a sort of brocaded robe, was found at Abydos in a deposit containing a mass of First Dynasty objects and nothing later than the beginning of the Second Dynasty.



A FIGURE OF A CAPTIVE.

This little figure in glazed pottery was found at Abydos in a deposit containing a mass of objects of the First and Second Dynasties.



A STATUETTE OF A GIRL.

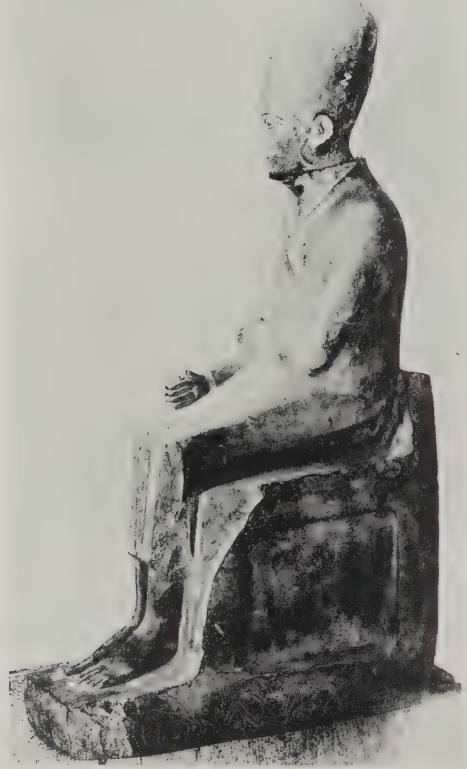
This little ivory statuette was also found at Abydos in the same deposit.



A LION OF RED POTTERY.

This figure of a lion, now at Oxford, is made of red baked pottery. It was found at Hieraconpolis amongst objects dating from archaic times to the Sixth Dynasty: and by the style of workmanship I think it is to be assigned to the First or Second Dynasty: at least, I see no reason why it should not be as early as that, and its form is certainly archaic.





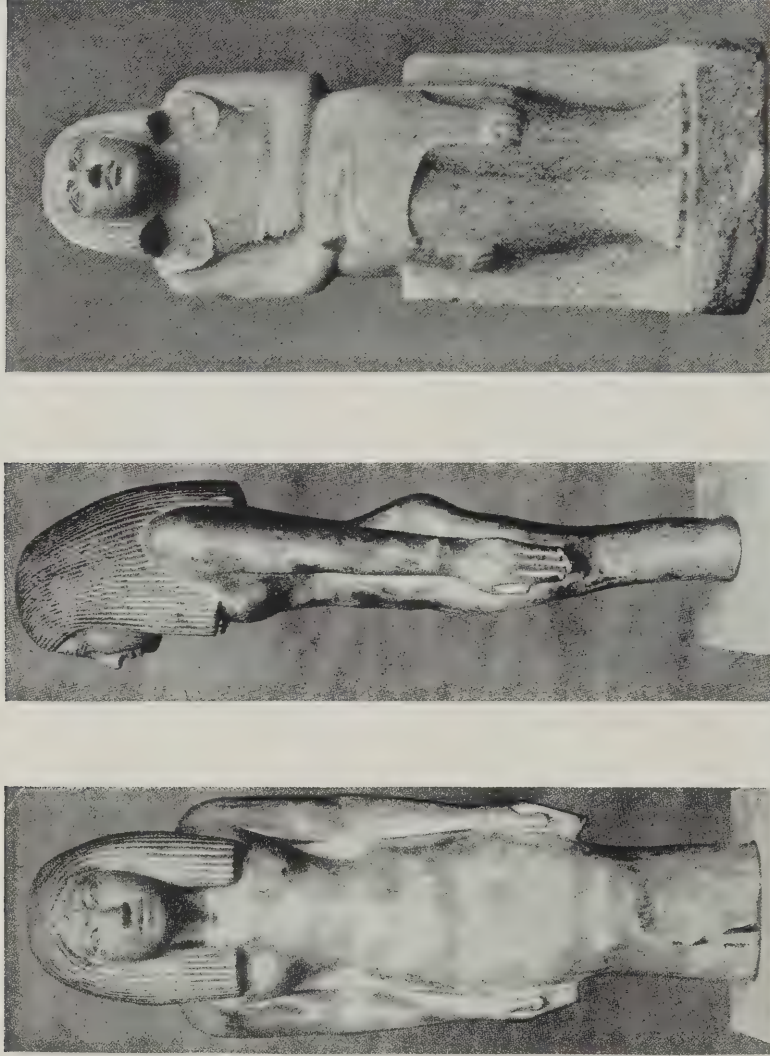
STATUETTES OF THE PHARAOH KHASEKHEM.

The seated statuette, about 22 inches high, is made of slatestone, and represents King Khasekhem, of the Second Dynasty. It was found at Hieraconpolis, and is now in Cairo. The two smaller pictures show the head of another statuette, probably of the same king, found at Hieraconpolis, and now in Oxford.



TWO FUNERARY STATUETTES.

The little squatting figure is in the Cairo Museum, and comes from Sakkâra. It is of black granite, and is some 16 inches in height. On the back of the shoulder is the name of Neneter, a king of the Second Dynasty, and there are also the names of that king's two predecessors. The personage for whom the statuette was made, therefore, seems to have lived during those reigns. The other figure is of granite, and is about 2 feet high. It is now in Leiden. I do not think it can be later than the Second Dynasty.



TWO ARCHAIC STATUETTES.

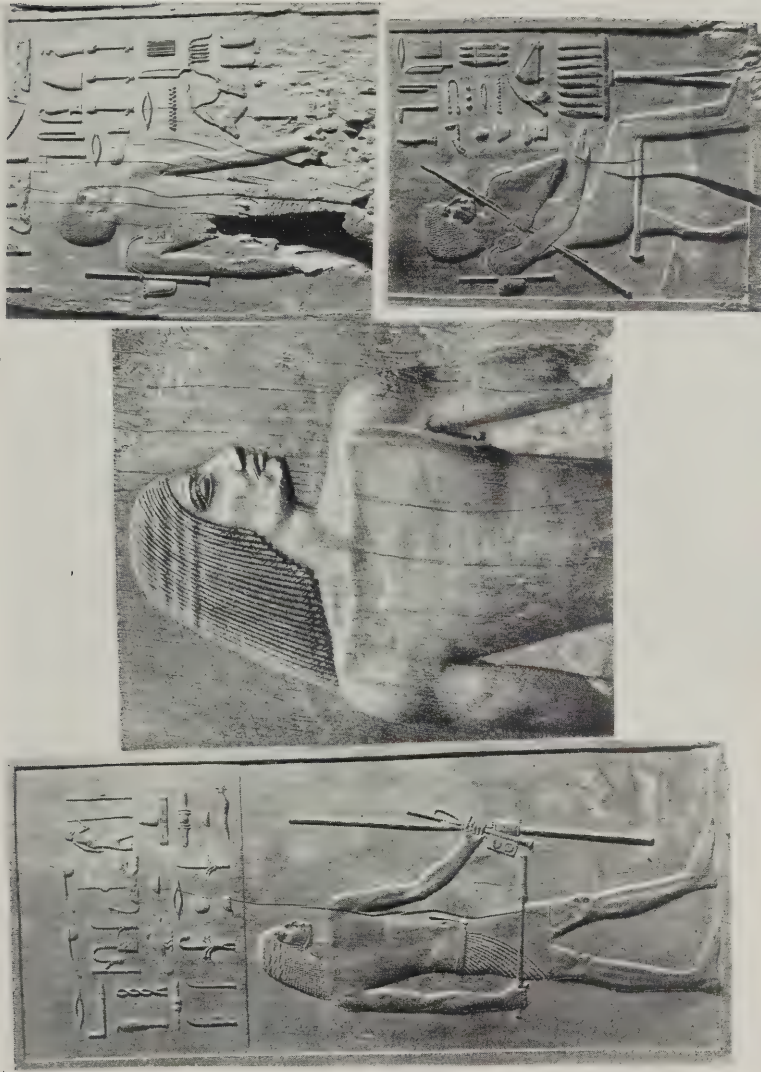
The standing woman is of alabaster, about 18 inches high, and is in London. The seated man is of granite, about 2 feet high, and is in Leiden. I should think that the latter belonged to the end of the Second Dynasty, and the former to the beginning of the Third Dynasty. (Compare the statuette of the girl on page 11.)

THE THIRD AND
FOURTH DYNASTIES

THE THIRD AND FOURTH DYNASTIES

THE reign of the Pharaoh Zoser brings us to the great period of early Egyptian history, when the court lived at Memphis, near the modern Cairo, and the kings were buried on the edge of the western desert, at Meidûm, Sakkâra, and Gizeh. Zoser was the builder of the "Step Pyramid" at Sakkâra ; and from his reign date the panels of Hesyre (page 19), which show such a mastery of wood-carving and such a fine appreciation of anatomy.

Then comes the reign of Snofru, the last king of the Third Dynasty, who built the pyramid of Meidûm, near Wasta, and whose nobles constructed around him the great tombs from which came the famous Meidûm geese (page 20) and the wonderful statues of Rehotep and Nefert (page 21). The great pyramid at Gizeh was built by Cheops (Khufu), an early Pharaoh of the Fourth Dynasty ; the second pyramid was erected by Khefren (Khafre), from whose reign the Sphinx also seems to date ; and the third pyramid was constructed by Mykerinus (Menkaure), who has left us some splendid works of art.



WOODEN PANELS FROM THE TOMB OF HESYRE.

These photographs show three wooden panels found in the tomb of Hesyre at Sakkára, and now in the Cairo Museum. The middle picture is an enlargement of part of the first. This tomb may be dated to the reign of King Zoser with likelihood, for the pyramid of that Pharaoh is at Sakkára, and these panels are evidently of about that date.

DYNASTY III.

REIGN OF SNOFRU.

2848-2819 B.C.



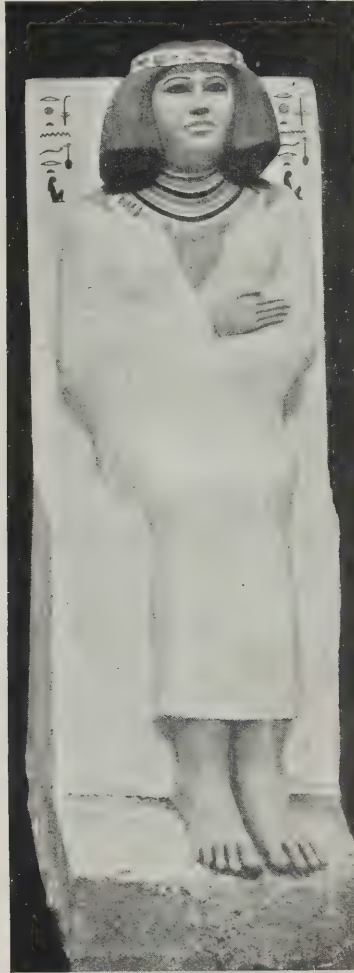
THE FAMOUS GEESE OF MEIDÛM.

This painting is famous not only because of the cleverness of the work, but because it dates from such an early period, and proves how far advanced was Egyptian art even at this remote age. It was brought to the Cairo Museum from a tomb at Meidûm (near Wasta), which is pretty certainly to be dated to the reign of the Pharaoh Snofru.



GAZELLE FROM THE TOMB OF METHEN.

This fragment is now in Berlin, and comes from the tomb of Methen at Abusîr, which can be dated to the reign of Snofru or his immediate successor. It is about 2 feet high, and is made of limestone.



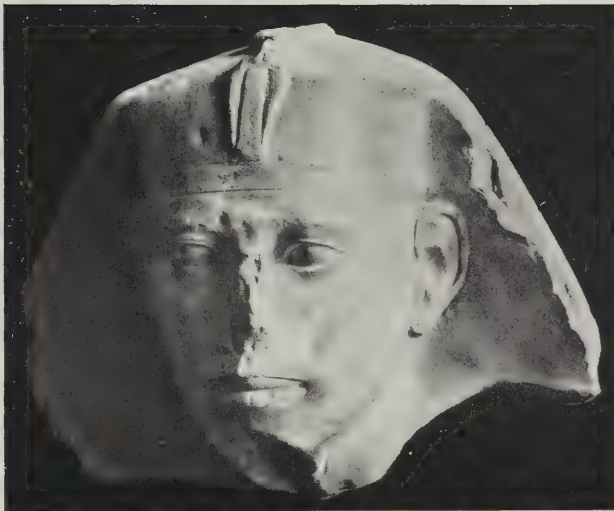
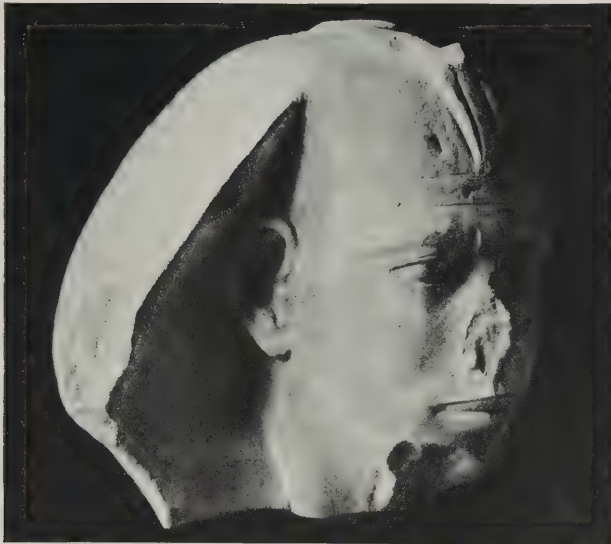
THE STATUES OF REHOTEP AND NEFERT.

King Snofru, the last Pharaoh of the Third Dynasty, built his pyramid and sepulchre at Meidûm, near the modern Wasta, not far above Cairo ; and around him his princes and nobles were buried. Of these one of the most important was Prince Rehotep, whose statue is shown above. He is called "king's son," and it is therefore probable that he was the son, brother, or uncle of Snofru. His wife was the "Royal Friend" Nefert (Nofret). The two statues are each about 4 feet high, and are made of limestone, painted in lifelike colours, the eyes being inlaid. They are now in the Cairo Museum.



THE STATUE OF NEFERT.

Here is another view of the beautiful statue of Nefert, shown on the previous page, and two closer views of the face. It is interesting to notice her own hair under the artificial wig.



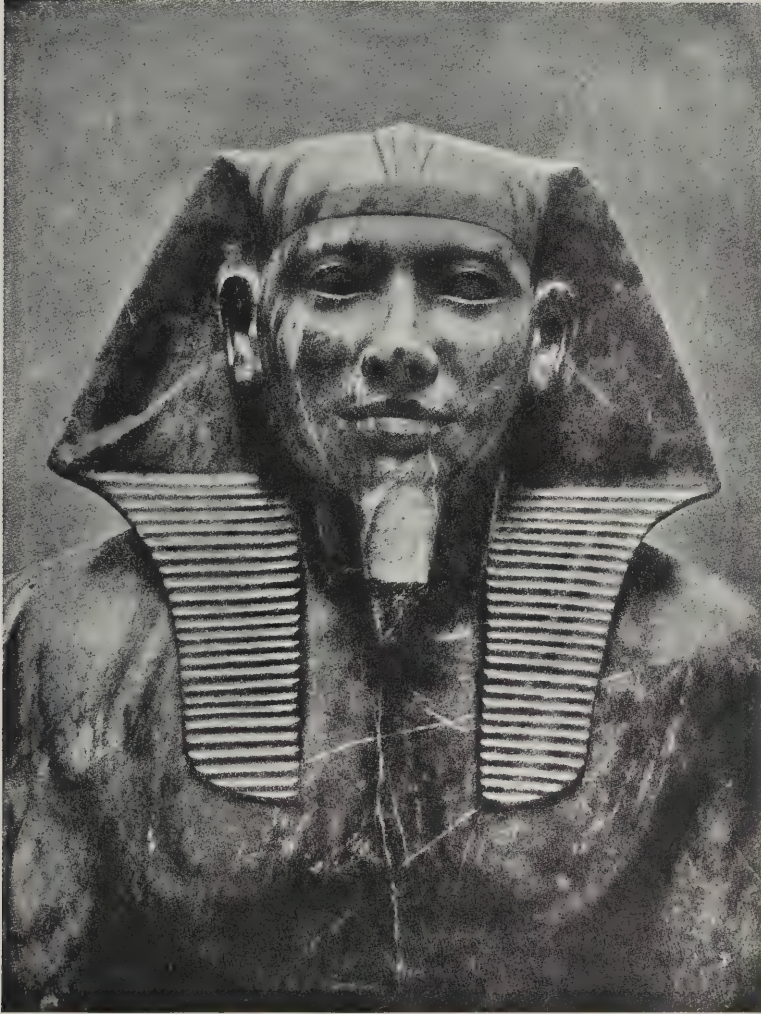
A HEAD OF THE PHARAOH DEDEFRE.

This life-size head, in sandstone, was found at Abu-roash,
and is now in the Louvre.



THE PHARAOH KHEPHREN, BUILDER OF THE SECOND PYRAMID.

This seated figure of Khephren (Khafre) was found in the well of the so-called "Temple of the Sphinx," and is now in the Cairo Museum. It is made of grey diorite, and is about $5\frac{1}{2}$ feet in height. Behind the head is the royal hawk, which extends its wings as though in protection.



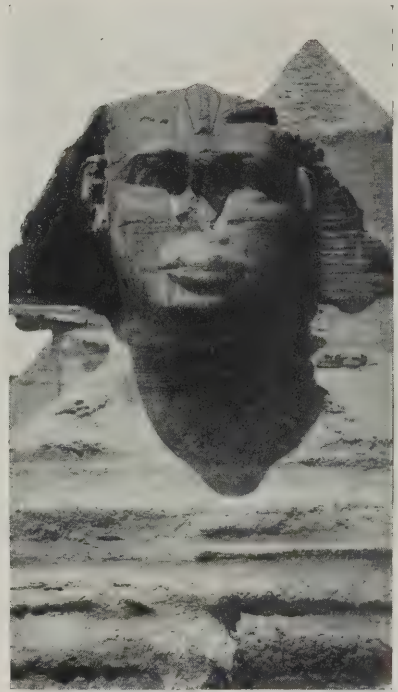
THE PHARAOH KHEPHREN, BUILDER OF THE SECOND PYRAMID.

This is the front view of the head of the life-size statue of Khephren, found in the well of the so-called "Temple of the Sphinx," and now in the Cairo Museum. It is made of diorite, a stone which is very hard and very difficult to cut.



THE PHARAOH KHEPHREN.

A side view of the statue seen on the two
previous pages.



THE SPHINX.

A full-face view of the Sphinx, the
date of which is discussed on the next
page.



THE SPHINX.

The date of the Sphinx is discussed on the next page. This photograph shows
it with the Pyramid of Cheops on the right and that of Khephren on the left.



THE SPHINX.

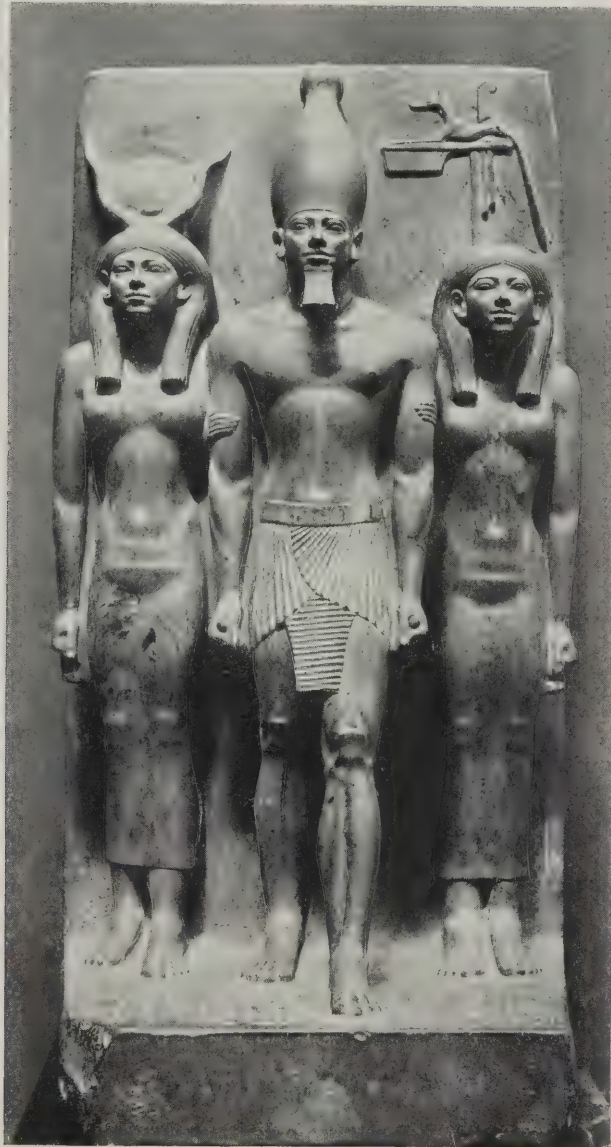
Various dates have been assigned to this tremendous monument, which is sculptured out of a natural bluff of rock near the great Pyramids on the edge of the desert west of Cairo, and looks towards the rising sun. It certainly is not earlier than the reign of Khufu (Cheops), the predecessor of Khephren, for there is an old tomb-shaft in the head, dating from the time when this bluff and the neighbouring rocks were pitted with tombs, and none of these tombs are earlier than the reign of Khufu. The features of the face—the low forehead, large deep-set eyes, high cheek-bones, and rather full cheeks—are decidedly those of the Fourth Dynasty (see, for example, the head of the youthful priest, page 33, or that of the scribe Ptahshepses, page 34). Thutmose IV, of the Eighteenth Dynasty, has left an inscription in which he speaks of his clearing the Sphinx of the encroaching sand; and he makes some half-obliterated reference to Khephren, which may mean that he believed that king to be its creator. Moreover, it lies beside, and parallel with, the straight dromos leading up to the pyramid of Khephren. I think, therefore, that we may assign it with some confidence to that reign. I append here some heads from statues of about this period, showing the characteristic line of the cheek.





SEATED STATUETTE OF THE PHARAOH KHEPHREN.

This is an alabaster statuette, about 3 feet in height, found at Mitraheneh, and now in the Cairo Museum. It is inscribed with the name of Khephren, the builder of the Second Pyramid.



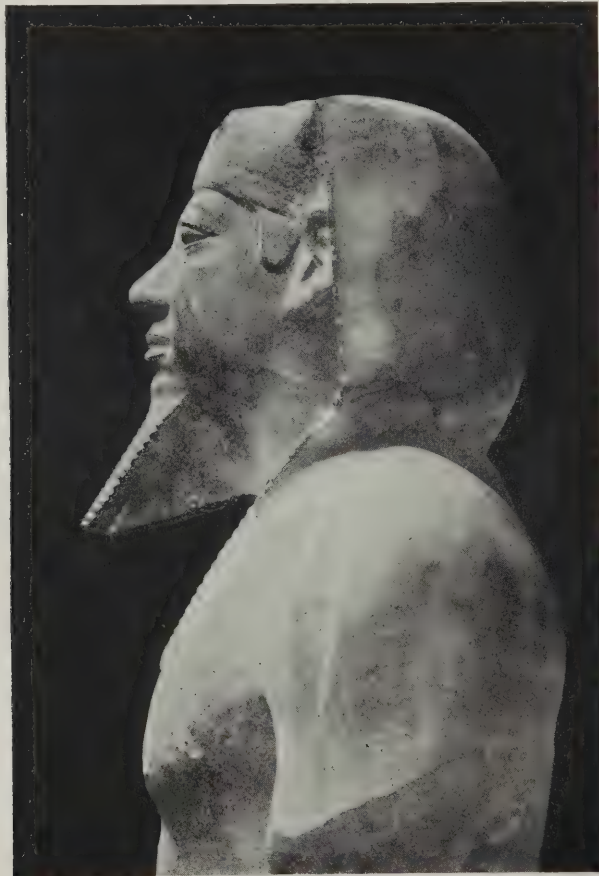
THE PHARAOH BETWEEN TWO GODDESSES.

One of the four slate-stone triads found in the Temple of the Third Pyramid. It represents Mykerinus (Menkaure), the Pharaoh who built that pyramid, wearing the crown of Upper Egypt, and standing between Hathor and another female divinity symbolising one of the provinces of Egypt. For real strength and vigour these four figures of Mykerinus have not been bettered in all Egyptian art.



THE PHARAOH MYKERINUS AND HIS QUEEN.

The photograph shows the heads of the statues of Mykerinus and his wife found at the Third Pyramid, and now in Boston.



THE UPPER PART OF A STATUE OF THE PHARAOH MYKERINUS.

This life-size alabaster statue of Mykerinus was found at the Third Pyramid, and is now in Cairo. It is evidently a portrait, and it is interesting to notice how similar the features are to those of a very usual type of modern Egyptian.



A STATUETTE NOW IN THE CAIRO MUSEUM.

A small painted limestone statuette of a man called Nefer (Nofre).. It is one of the most skilful pieces of Egyptian stonework now existing, the modelling, especially about the neck and shoulders, being excellent. It seems to me to belong to the same school and period as the Mykerinus statues, though possibly it is somewhat earlier.



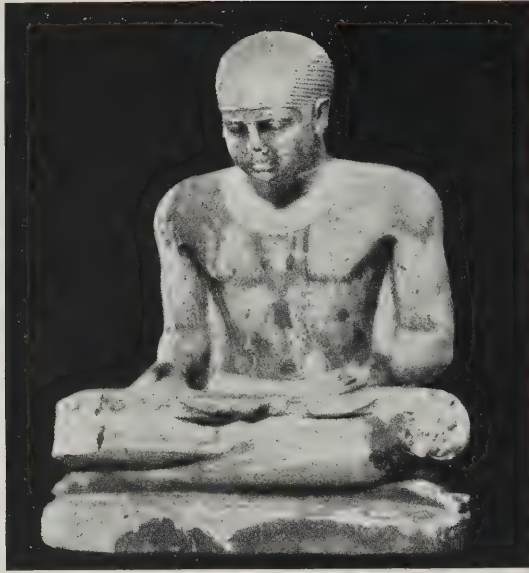
A STATUETTE IN THE POSSESSION OF THE LATE EARL OF CARNARVON.

Only the head and shoulders of this little statuette remain, the fragment measuring some 10 inches from top to bottom. It is of painted limestone. Its provenance is unknown. I do not feel able to date the figure closely, but I suggest that it is nearer related to the Mykerinus work than it is to that of the Nefert of Meidûm, that is to say, it belongs rather to the middle of Dynasty IV than to the end of Dynasty III. The statuette represents an unknown lady of high rank, perhaps a royal personage. Beneath her ceremonial wig her natural hair is seen upon her forehead.



STATUE OF A YOUTHFUL PRIEST.

This is a painted limestone statue, found at Sakkâra and now in the Cairo Museum, representing a certain young libation-priest named Nensekha, who, judging by the workmanship, lived during the second half of the Fourth Dynasty. Egyptian youths generally went naked until they were ten or twelve years of age; but possibly the nudity in this case is connected with his sacred office.



A STATUETTE OF THE SCRIBE PTAHSHEPSES.

This statuette of a scribe named Ptahshepses, who is represented reading an open scroll resting on his lap, was found at Sakkâra, and is now in the Cairo Museum. The names compounded with *-shepses* appear in the second half of the Fourth Dynasty; and the workmanship also suggests this date. Compare the face and headdress with those of the naked priest shown on the previous page.



A WOODEN FIGURE OF A BOY.

This little wooden figure of a boy, about 15 inches high, was found at Gizeh, and is now in Cairo. On the right side of his head he has the sidelock of hair which may perhaps denote that he was a royal prince.

THE FIFTH DYNASTY

THE FIFTH DYNASTY

THE kings of this dynasty, like those of the Fourth, had their capital at Memphis. They were nearly all buried in pyramids at Abusîr, between Gizeh and Sakkâra ; but the Pharaoh Unas, at the end of the dynasty, caused his pyramid to be built at Sakkâra.

Under the early monarchs of this dynasty a school of art arose which seems to have developed out of that of the days of Mykerinus, and which has left us some of Egypt's finest statues. There are the superb " Sheikh-el-Beled " (page 40), the priest at prayer (page 43), the unknown scribe (page 44), the Renofer statues (pages 45-47), the scribe in the Louvre (page 48), and many other excellent pieces, all apparently dating from this period. In the middle of the dynasty, under the Pharaoh Nuserre, we have the celebrated tomb of Tiy at Sakkâra, with its spirited reliefs (pages 50 and 51) ; and from this and later years there are large numbers of mortuary statues, the majority being now in the Cairo Museum. A great many of these are of inferior workmanship, but there are a few which may be regarded as works of art.



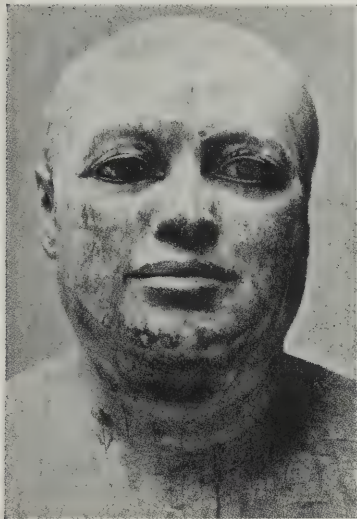
CAPTIVES OF THE PHARAOH SAHURE.

These limestone reliefs, representing bound captives and a dying enemy, were found in the temple of Sahure at Abusir, and are now in Berlin. The figures are about 1 foot in height.



THE SHEIKH-EL-BELED.

This superb wooden statue, about 4 feet in height, was found at Sakkâra, and is now in the Cairo Museum; but unfortunately, no proper record was made as to the tomb from which it came, and the identity of the owner is not known with certainty. It is commonly known as the "Sheikh-el-Beled." It is usually dated to the Fourth Dynasty, but personally I believe it to belong to the early part of the Fifth Dynasty. It is one of the three or four greatest masterpieces of Egyptian art now known.



THE SHEIKH-EL-BELED.

Another view of this wonderful statue, and a full view of the face.

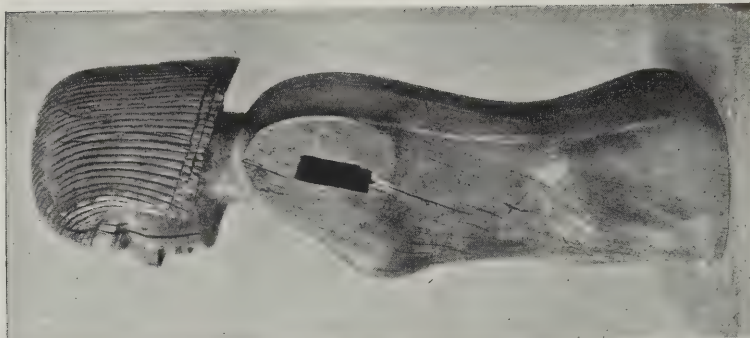


FIGURE OF AN UNKNOWN WOMAN.

This wooden figure, about 2 feet high without the legs, was found at Sakkâra, and is now in the Cairo Museum. It is often regarded as representing the wife of the Sheikh-el-Beled (page 40), but the native who dug it up, many years before scientific excavation was introduced, stated in his old age that he thought it came from another tomb, so far as his memory served. Be this as it may, the statue probably belongs to the same period as the other, and to the same school of art. The beautiful lines of the body, seen under a tight-fitting garment, indicate that it was carved by a great artist.



A PRIEST AT PRAYER.

The painted limestone statuette here shown was found at Sakkâra, and is now in the Cairo Museum. It represents a *Ka*-priest kneeling at prayer; and by reason of its dignity and repose it is to be ranked very high amongst Egyptian works of art. Comparison with the head of the unknown scribe on page 44 leads one to date it to the beginning of the Fifth Dynasty.

STATUETTE OF AN UNKNOWN MAN.

This painted limestone statuette, about 2 feet in height, was discovered at Sakkâra, and is in the Cairo Museum. The eyes are inlaid. It was found with the seated scribe shown on the next page.





HEAD OF AN UNKNOWN SCRIBE.

This limestone statuette in the Cairo Museum, found at Sakkâra, represents an unknown scribe seated with crossed legs, and writing upon a papyrus resting on his lap. The eyes are inlaid, and the copper bands which held them have corroded, thus altering the appearance of the eyelids. It is about 20 inches in height. I suppose it to belong to the same period as the Sheikh-el-Beled (page 40).





TWO STATUES OF RENOFR, HIGH PRIEST OF THE SUN.

These two life-size statues of Renofer, High Priest of the Sun, were found in his tomb at Sakkâra, and are now in the Cairo Museum. They are made of painted limestone. The shoulders and body are treated conventionally; but the faces, which will be seen better on the next two plates, show real creative work, apparently of the same school as the Sheikh-el-Beled (page 40).



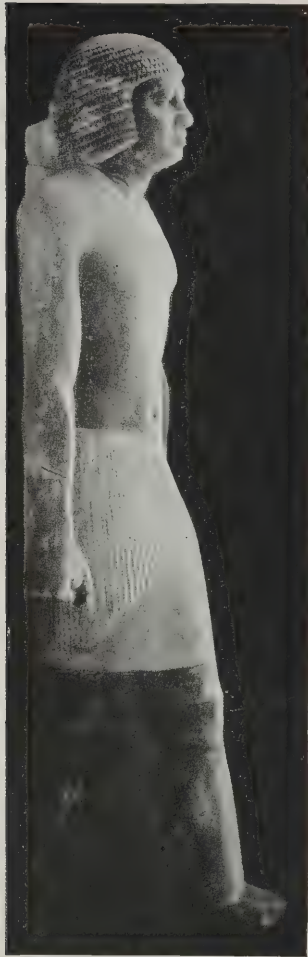
HEAD OF RENOFR, HIGH PRIEST OF THE SUN.

A larger view of the head of the limestone statue of Renofer, from his tomb at Sakkâra, now in the Cairo Museum. See the previous page.



HEAD OF RENOHER, HIGH PRIEST OF THE SUN.

This is a closer view of the statue shown on page 45. It is one of the great masterpieces of Egyptian sculpture, and is evidently a real and life-like portrait.



A STATUE OF THE ROYAL FRIEND, NANKHEFTKA.

This painted limestone statue, about three-quarters life-size, was found at Deshâsheh, and is now in the British Museum. It is inscribed with the name of a "Royal Friend," Nankheftka, and by the style of the workmanship seems to date to the Fifth Dynasty, perhaps to the early part.



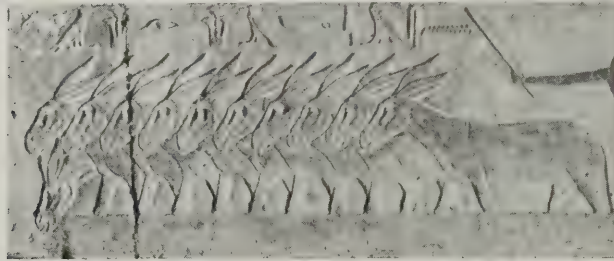
A STATUE OF A SEATED SCRIBE.

Here are side and front views of the famous "seated scribe" in the Louvre. It is made of painted limestone, the eyes being inlaid. The scribe is supposed to be looking up from his writing, but the pen or brush which was held in his right hand is now lost. It is to be dated, I suppose, to the early part of the Fifth Dynasty.



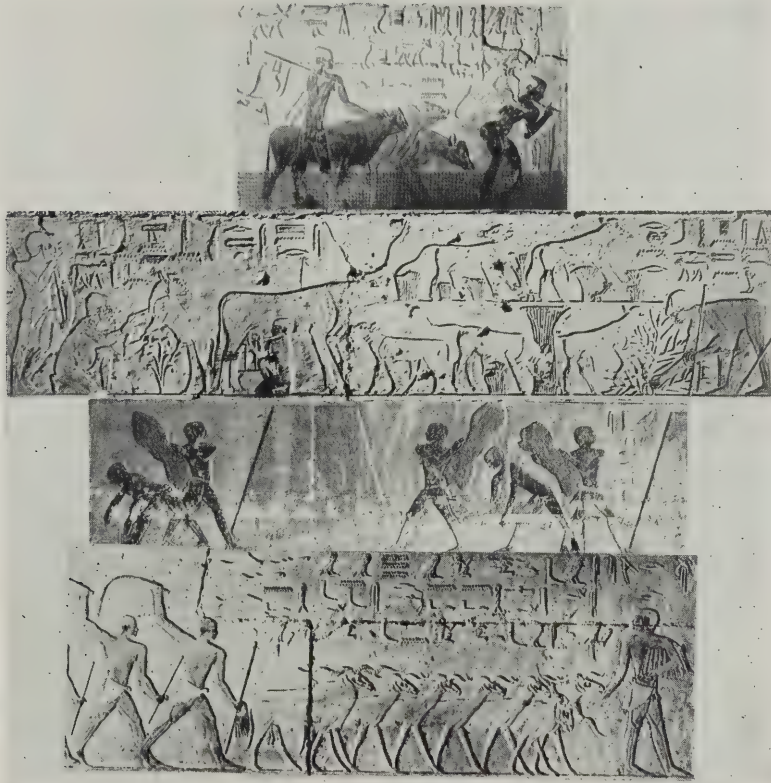
STATUE OF THE ROYAL COMPANION, TIY.

This life-size statue, in painted limestone, was found in the tomb or mortuary chapel of Tiy at Sakkâra, and is now in the Cairo Museum. Tiy was a "Royal Companion," and an official of the Pyramids of Kings Nefererkara and Nuserre, and his tomb and statue were probably made for him during the reign of the latter monarch. It seems to me that the work is slightly later than that of Renofer, seen on the previous plates, and since we can fix the present statue pretty certainly to the reign of Nuserre, I am inclined to put the Sheikh-el-Beled and Renofer in the earlier part of the dynasty.



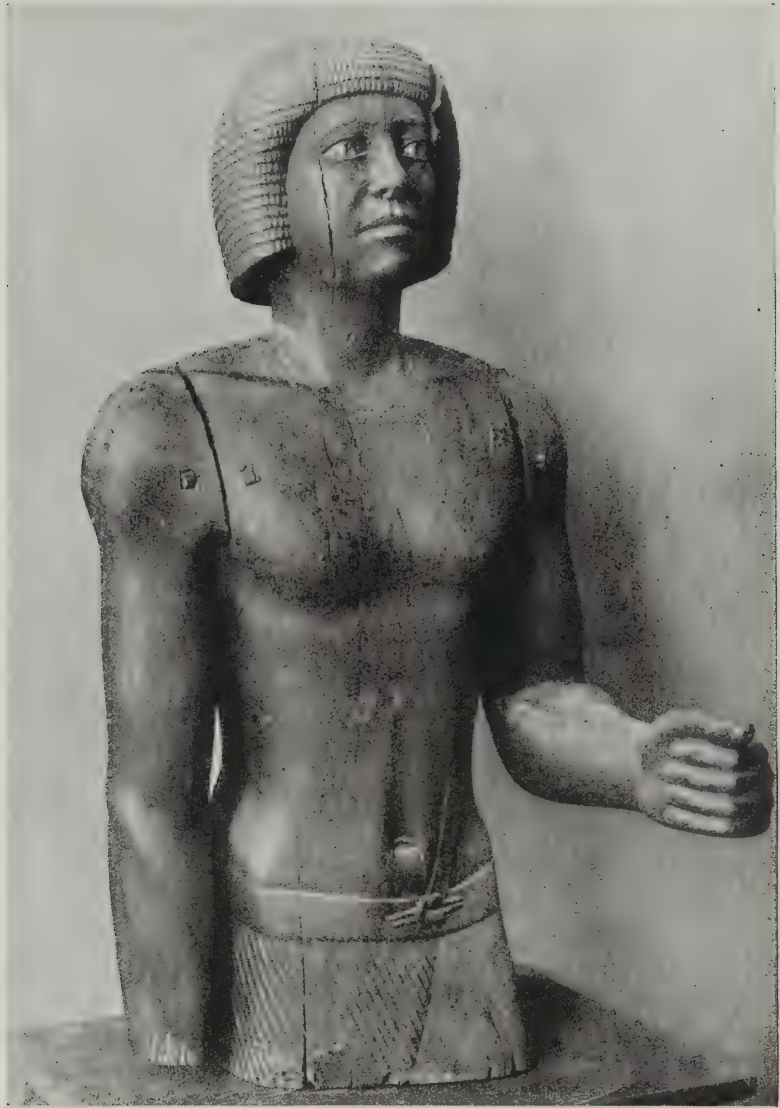
EXAMPLES OF THE RELIEFS IN THE TOMB OF TIY.

These reliefs are in the tomb, or rather mortuary chapel, of the "Royal Companion" Tiy, at Sakkâra, whose statue is shown on the previous page. The first picture shows four men pulling at a rope to which a heavy fishing net is attached. The second scene represents cattle treading out the grain. In the third picture we see a restive donkey being caught, while another is loaded and driven along. The fourth scene shows a number of donkeys treading out the grain, these being particularly well drawn.



EXAMPLES OF THE RELIEFS IN THE TOMB OF TIY.

The uppermost scene, representing cowherds leading three calves across the water, while a fourth is carried over, is a remarkably spirited piece of work. In the second scene we see a cow being milked, her calf being held from her by one of the farm-hands. Other calves, drawn with great spirit, frisk about the field. The third scene represents labourers stacking sheaves of corn. The fourth scene shows a flock of goats treading in the seed which has just been sown, and is noteworthy for its grouping. Originally they were coloured, but most of the paint has now disappeared.



WOODEN STATUE OF AN UNKNOWN MAN.

This wooden figure, which must originally have been about 4 feet in height, comes from Sakkâra, and is now in Cairo. It is a strong piece of work, and seems to belong to the Fifth Dynasty.



A HERD OF DONKEYS.

This clever representation of a herd of donkeys is now in Leiden. It appears to date from some time during the Fifth Dynasty.



FIGURES FROM FIFTH DYNASTY TOMBS.

The first represents a man, whose name is lost, and his son ; and the second represents an official named Thy, and his wife, her arm being shown around his neck. The one is just over 2 feet in height, the other is rather smaller, though in the photograph it looks bigger. They are of limestone, and are now in the Cairo Museum.



FIGURES OF WOMEN GRINDING CORN.

These figures, the upper one now in Florence and the other two in Cairo, come from the Fifth Dynasty tombs at Sakkâra.



STATUE FROM THE TOMB OF SEDENMAAT.

This is a figure of black granite, the details of the face and dress being coloured. It is about 18 inches high, and was found at Sakkâra in the tomb of a certain Sedenmaat, who was an official of the mortuary temples of the Pharaoh Nuserre and his predecessors, which indicates that he lived shortly after that time. The statuette is now in Cairo.

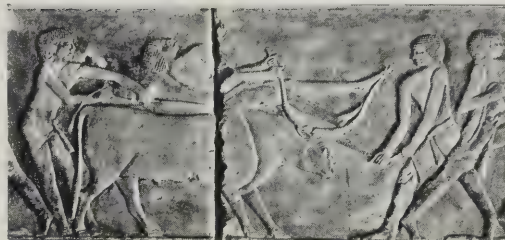
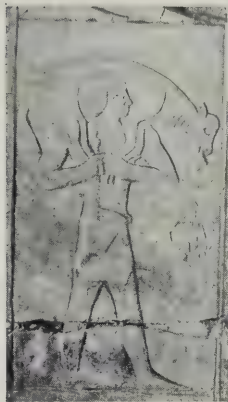
THE LIBRARY
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THE SIXTH DYNASTY

THE SIXTH DYNASTY

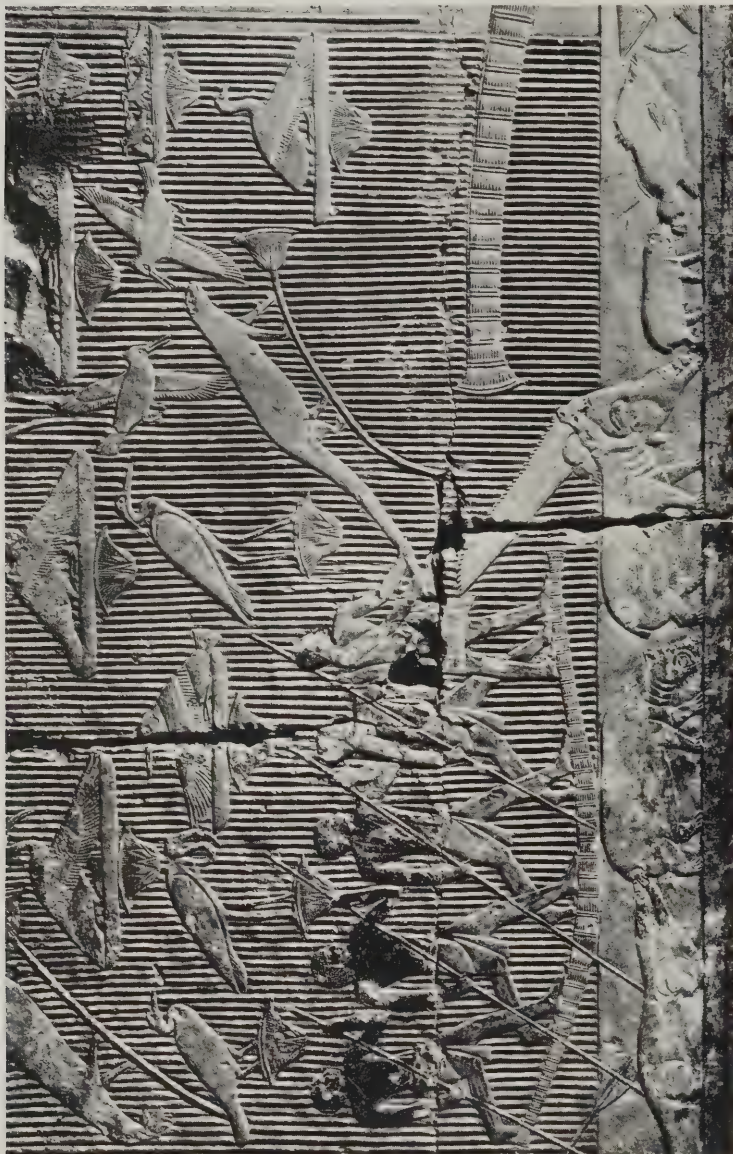
THE Pharaohs of this dynasty were buried in small pyramids at Sakkâra, surrounded by the tombs of their nobles. Of the latter the tombs of Mereruka and Gemneka (pages 61 to 64) are typical; and the reliefs therein show considerable development from those in the tomb of Tiy (pages 50 and 51). From the reign of Pepi I come the famous bronze statues found at Hieraconpolis; and, probably, the gold hawk's head (page 70) dates from about this period. Numerous mortuary statues are known, but most of them are of inferior workmanship.

Historically this was a very interesting period, during which important expeditions were made into the Sudan and elsewhere, and there was general activity throughout the country.



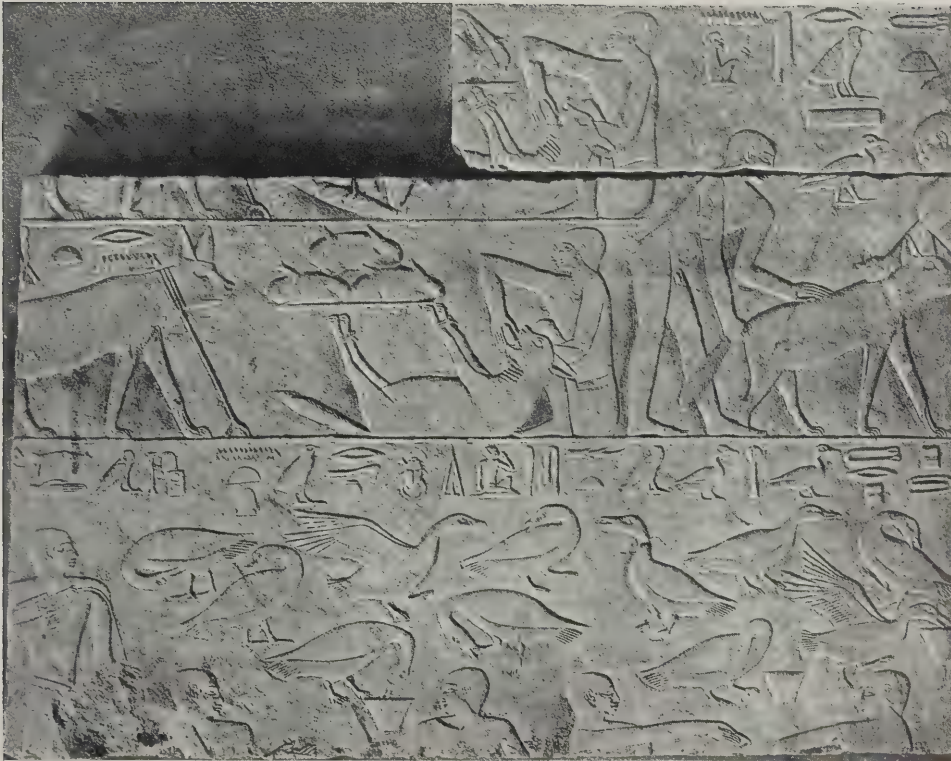
EXAMPLES OF THE RELIEFS IN THE TOMB OF MERERUKA.

These reliefs are in the tomb of Mereruka at Sakkâra. In the upper pictures one sees a cowherd carrying a calf; and some men roping in a truculent bull. In the lower picture hunters are seen in canoes, harpooning hippopotami in the reed-covered water. Two frogs and two locusts resting on the water-plant above the hippopotami give an individual touch, suggesting the artist's pleasure in the details of nature.



AN EXAMPLE OF THE RELIEFS IN THE TOMB OF MERERUKA.

The scene represents five men standing in a canoe amongst the tall papyrus reeds in the marshes. Crocodiles and hipopotami abound, but the men are in search of birds, which they hunt by means of a trained ichneumon, which is seen to be attacked by two parent birds as it climbs towards their nest. Other birds are shown sitting upon their eggs or resting on the reeds. There is no attempt at proportion, and this fact will be somewhat disconcerting to the student at first; but when his eye is accustomed to this peculiarity he will observe considerable skill in the work, and not a little charm.



FATTENING HYÆNAS AND GEESE.

These reliefs are in the tomb of Gemneka at Sakkâra. In the upper scenes hyænas are being fattened, the flesh of these animals being regarded as a delicacy. In the lower scenes geese or ducks are being fed.



EXAMPLES OF THE RELIEFS IN THE TOMB OF GEMNEKA.

The reliefs here shown are in the tomb of Gemneka at Sakkâra. In the upper picture ducks are seen in an artificial pond, while others stand on the edge of it. In the lower picture two fishermen are bringing in their day's catch. The third photograph shows the head of Gemneka.



DEATH-MASK PROBABLY OF KING TETA.

During the Egyptian Government excavations around the pyramid of the Pharaoh Teta at Sakkâra, a mould was found in the royal funerary-temple, which is unquestionably a death-mask; and the above photographs show the plaster-cast which was made at the Cairo Museum from this mould. There is a certain amount of evidence that Egyptian sculptors worked from death-masks, and it seems pretty certain that this is the model from which they made the funerary portrait-statues for the king's pyramid-temple. Teta was probably the father of Pepi I, whose bronze head is shown on page 66, and the likeness is very apparent. It is extraordinary, thus, to think that we can now look upon the actual features of a Pharaoh who died over 4,500 years ago.



HEAD OF A BRONZE STATUE OF PEPI I.

The life-size bronze statue, of which the head is shown above, was found at Hieraconpolis, the most ancient capital of Upper Egypt, and is now in the Cairo Museum. It is inscribed with the name of the Pharaoh Pepi I. The eyes are inlaid with black and white stone. It is one of the great masterpieces of early Egyptian art.



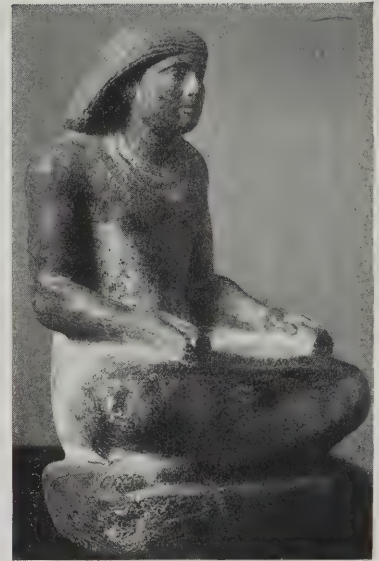
HEAD OF A BRONZE STATUETTE OF A BOY.

Pepi II reigned ninety-four years, and therefore probably succeeded to the throne when a baby or very young child. His predecessor was his half-brother, Mernere I, who reigned only four years, and therefore probably died before he was old enough to marry and have a son of his own. He may thus be supposed to have come to the throne when he was no more than a boy. Now, this statuette, which was found in the same deposit as the bronze statue of Pepi I shown on the last page, represents a very young prince, still child enough to wear no clothes; for Egyptian boys of this period did not wear clothes in early life. There is a small hole above the forehead where once the royal uræus was affixed. We may assume, therefore, that the statuette represents Mernere I before he succeeded to the throne. His features are like those of his father, Pepi I, except for the nose, which he must have inherited from his mother. The statuette is now in the Cairo Museum.



A STATUETTE OF ATETA, SUPER-
INTENDENT OF THE PALACE.

This limestone statuette, about 3 feet high, was found at Sakkâra, and is now in the Cairo Museum. It represents a certain Ateta, who was a Superintendent of the Palace to one of the Pharaohs, probably of the Sixth Dynasty.



A STATUETTE OF AN OFFICIAL
NAMED NEFERMAAT.

This granite statuette, about 19 inches high, was found at Sakkâra, and is now in the Cairo Museum. It represents an official named Nefermaat, who is shown reading from an open scroll. It seems to belong to the Sixth Dynasty.



CRANES IN THE TOMB OF MANEFER.

The reliefs from the tomb of Manefer are in the Berlin Museum. Here is a fragment on which five cranes are represented.



A STATUETTE OF
KAMENANKH-PEPI.

This statuette, about 26 inches high, was found at Meir in the tomb of a certain Kamenankh-Pepi, who, by the character of his name, belongs to the Sixth Dynasty. The figure is made of painted wood, and is now in the Cairo Museum.



A SERVANT WITH HIS MASTER'S
BAGGAGE.

This figure is made of coloured wood, and is some 15 inches high. It is now in Cairo. It represents a servant carrying a basket in his right hand and a bag of basket-work over his shoulder.



A HAWK'S HEAD OF GOLD.

This hawk's head, surmounted by the crown and plumes of a god, is made of gold, the eyes being inlaid in obsidian. Along the lower part can be seen the copper nails by which the head was attached to a wooden body. It was found at Hieraconpolis, the city of the hawk god, together with the bronze statues shown on pages 66 and 67, and it is probably to be dated to somewhere about the same period. The smaller picture shows another view of the same head without the plumes.

A PRIEST WITH HIS WIFE AND DAUGHTER.

This limestone statue, nearly 3 feet high, seems to date to the Sixth Dynasty. It was found at Sakkâra, and is now in the Cairo Museum. It represents a priest and high official named Khua seated, while his wife and daughter sit on the ground at his feet, being represented in smaller size because the statue is for the man's burial and not for theirs.



THROWING THE SACRIFICIAL OX.

In this spirited relief in the tomb of Ankhemhor at Sakkâra, six men are seen throwing an ox. Two hold its horns and two its tail, while two others tug at its legs.



MOURNERS AT THE FUNERAL.

This scene is in the same tomb as the above. It shows men and women overcome by grief, some falling on the ground as though fainting.

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THE SEVENTH TO
ELEVENTH DYNASTIES

THE SEVENTH TO ELEVENTH DYNASTIES.

THE Sixth Dynasty ended in chaos, and the Seventh to Tenth Dynasties are rather obscure. The arts deteriorated, and there are no important works dating from this period.

Then, with the Eleventh Dynasty, a princely family of Thebes secured the throne, and there was a general revival. The most important work of this latter age is the mortuary temple of Neb-hapetre-Mentuhotep, wherein the sculpture shows a new effort towards artistic attainment, which paved the way for the great work of the Twelfth Dynasty.



STATUE OF AN UNKNOWN KING, AND MODEL OF A BOAT

The Egyptian Government excavations at Sakkâra brought to light, some years ago, a number of tombs which are thought to belong to the little-known Tenth Dynasty. The model boat here shown comes from one of these tombs—that of a certain Karenen. The royal statue was found near by: it is made of granite, and is about three-quarters of life-size. The legs are missing.



THE PHARAOH'S CONCUBINE AND HER MAID.

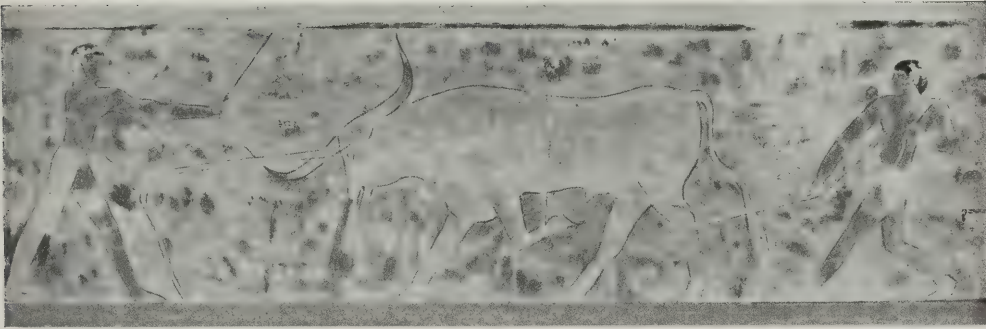
This relief is on the side of a limestone sarcophagus found in a shrine dating from the reign of Nebheptre-Mentuhotep behind the temple of his successor Nebheptre-Mentuhotep at Thebes, and now in the Cairo Museum. It represents the king's concubine, Kanit, receiving a pot of ointment from her maid, who keeps the flies off with a fan made of a bird's wing.

THE TWELFTH DYNASTY

THE TWELFTH DYNASTY.

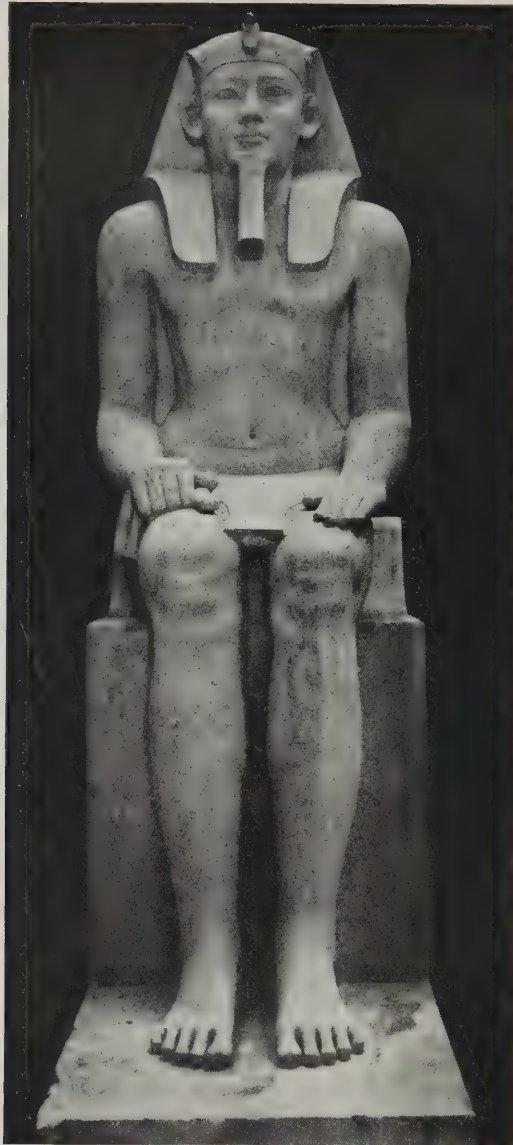
WITH the Twelfth Dynasty we reach once more firm artistic ground. From the pyramid of Senusert I at Lisht come some splendid statues of the King (pages 84 and 85); and the next reign, that of Amenemhet II, has left us some superb jewellery, perhaps finer than anything of its kind known in the ancient world. I suppose the diadems shown on page 87 represent the absolute perfection of the jewellers' art, and it is astonishing to think that they date from a period removed from the miserable age of the early Eleventh Dynasty by only a century or so.

Then comes the great age of Senusert III and Amenemhet III, from which date the wonderful statues shown on pages 94 to 103. The obsidian head of the latter Pharaoh (page 99) is one of the greatest Egyptian works of art, and the sphinxes of Tanis (pages 102 and 103) are also to be ranked amongst the masterpieces.



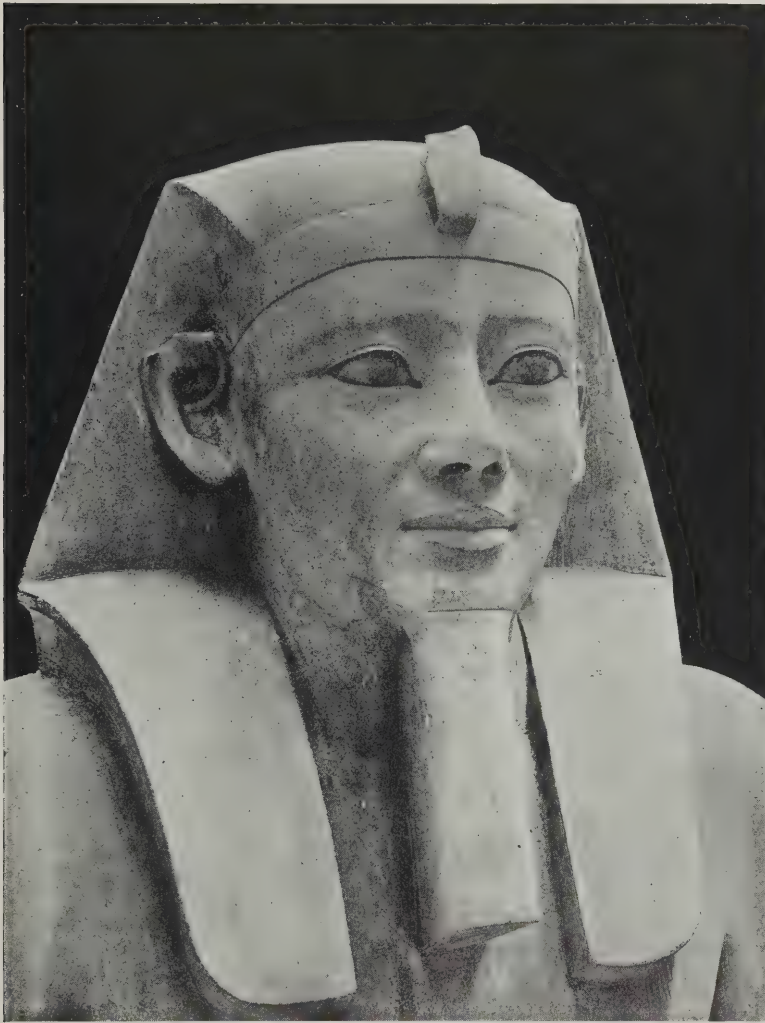
SCENES IN THE TOMBS AT MEIR.

The upper scene is in the tomb of Senbi, a prince of the province, at Meir. It represents the catching of a bull, which is bleeding from the nose. The lower scene, from the neighbouring tomb of Ukhhotep, shows an emaciated Bedoui herdsman bringing in cattle from the desert. Both scenes date to the reign of Senusert I.



ONE OF TEN SIMILAR STATUES OF
SENUST I.

This limestone statue, about 6 feet in height, now in the Cairo Museum, is one of ten statues, all similar, found near the pyramid of Senusert I at Lisht.



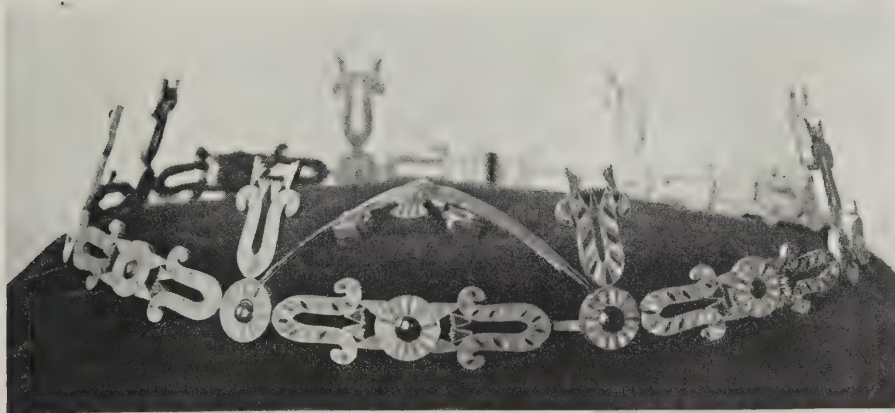
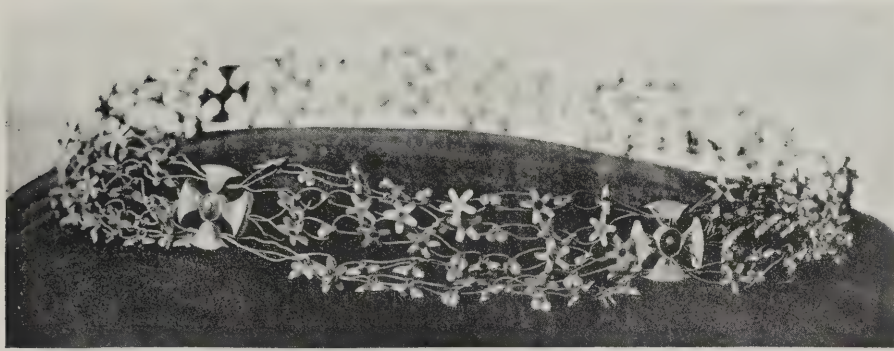
HEAD OF A STATUE OF SENUSERT I.

This is a closer view of the head of one of the ten large limestone statues of the seated king, found at Lisht, and now in the Cairo Museum. They were discovered concealed near the funerary temple of the king's pyramid.



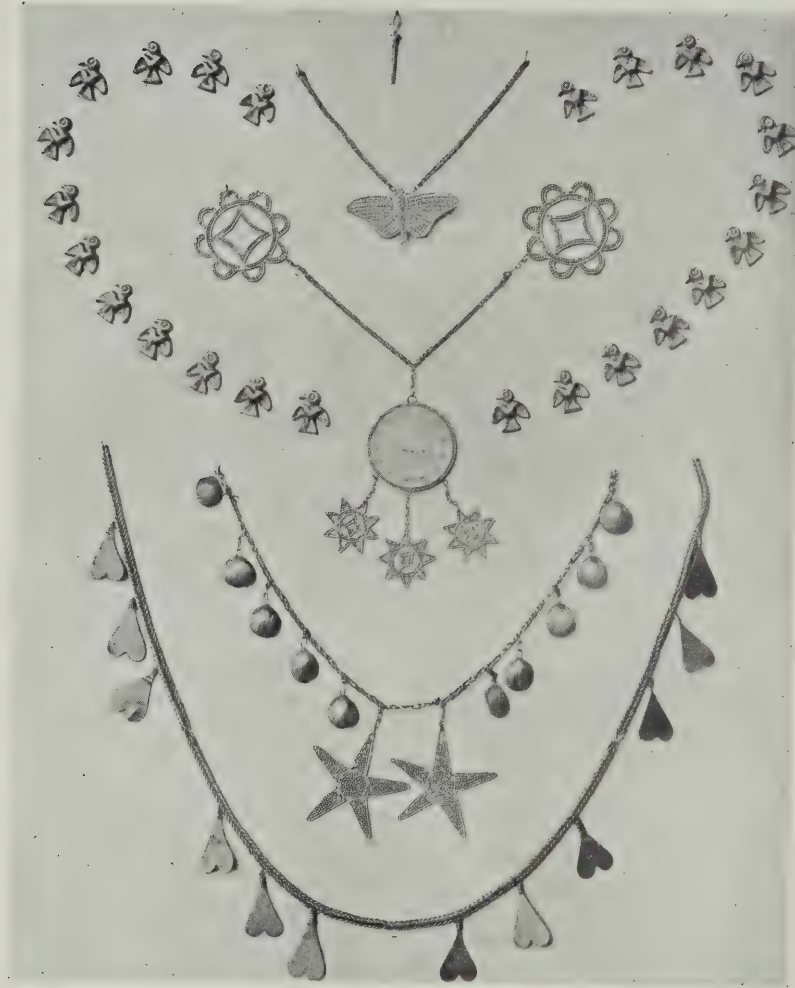
THE PHARAOH SENUSERT I DANCING BEFORE THE GOD MIN.

The king is here seen performing a religious dance before the god Min. This limestone fragment comes from the ruins of the temple at Koptos, and is now in London.



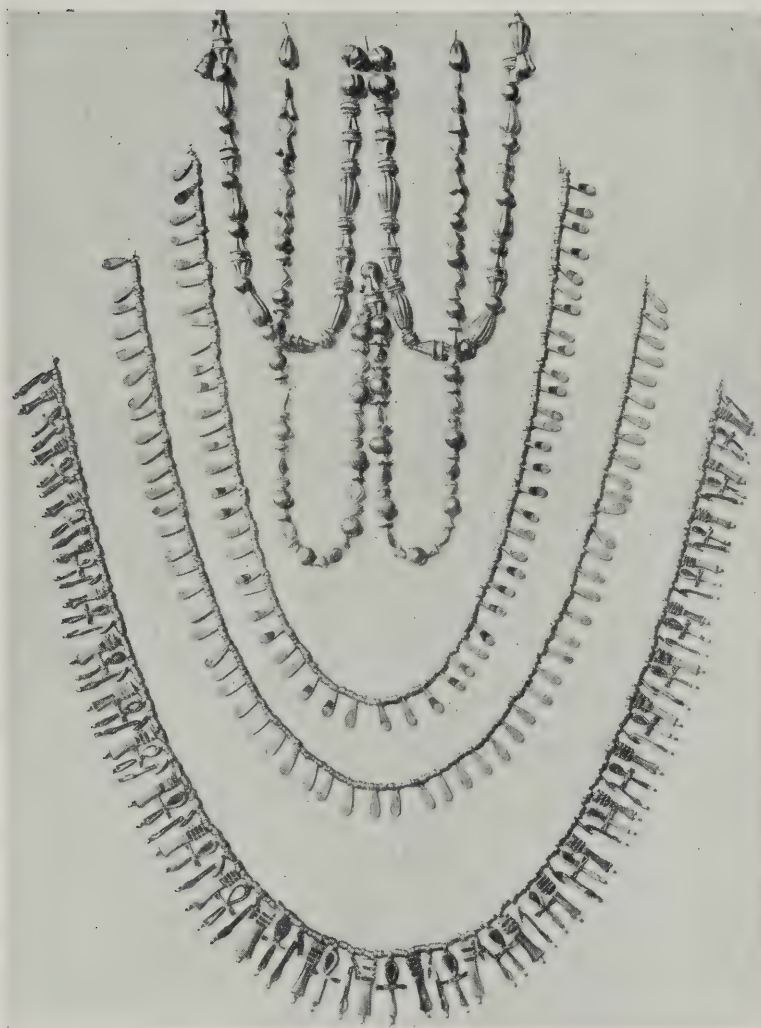
THE DIADEMS OF PRINCESS KHNUMET.

These two beautiful diadems, of which the workmanship would be a credit to any age, ancient or modern, belonged to the Princess Khnumet, and came from her tomb at Dashour near the tomb of Amenemhet II. They are now in the Cairo Museum. The upper diadem is made of gold wire, to which many little flowers are attached, each having a red centre and blue petals. Six larger ornaments give strength to this frail mass: each has a centre of red carnelian and four blue lotus flowers, set in gold. The lower diadem is of gold inlaid with lapis-lazuli, carnelian, red jasper, and green felspar. An exquisitely poised vulture of gold hovers over the back of the crown, attached to it by the tips of its wings. No photographs can give any real idea of the beauty of these diadems, which, while being a blaze of rich colour, are delicate and elegant in the highest degree.



JEWELLERY OF PRINCESS KHNUMET.

These are some of the gold necklaces and pendants found in the tomb of Princess Khnumet (see previous page).



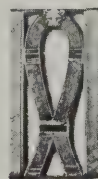
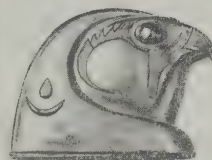
JEWELLERY OF PRINCESS KHNUMET.

Here are more necklaces from the tomb of Princess Khnumet (see previous pages). They are of gold and inlaid semi-precious stones, and little glazed beads.



PRINCESS ATA'S
DAGGER.

This bronze dagger has a handle of gold, inlaid with lapis-lazuli, carnelian, and felspar, the top being a single lump of lapis-lazuli. It belonged to Princess Ata, apparently a sister of Princess Khnumet, and was found at Dashour. It is now in Cairo.



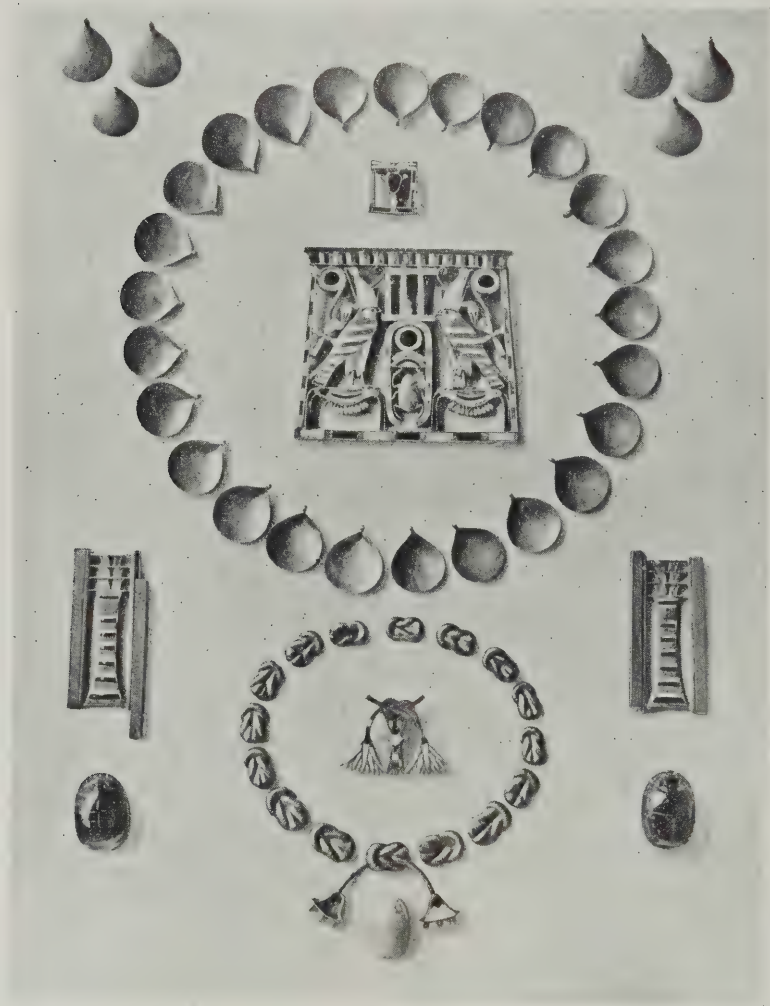
JEWELLERY OF THE TWO
PRINCESSES.

These are various objects from the same finds. The gold hawks' heads formed the two ends of a necklace. The claws in the middle are inlaid with semi-precious stones. The objects at the bottom are the clasps of armlets: they are of inlaid gold.



A PAINTING IN THE TOMB OF KHNUMHOTEP AT
BENI HASSAN.

The paintings in these tombs represent scenes from the daily life of the rulers of the Province of the Gazelle in Middle Egypt; and though the artists employed do not seem to have been equal in skill to those working at the same time in the metropolis, some of the paintings are well executed. The above, which is in Tomb No. 3, represents a shepherd and two oryxes.



JEWELLERY OF PRINCESS SET-HATHOR.

This jewellery was found in the tomb of Princess Set-Hathor at Dashour, dating from the reign of Senusert III. Amongst a variety of beautiful objects was the pectoral here seen, having on it the cartouche of Senusert II. It is of gold, inlaid with lapis-lazuli, carnelian, and green felspar. The other objects are of gold and semi-precious stones. They are now in Cairo.



A PECTORAL OF THE PHARAOH SENUSERT III.

This pectoral, of which both sides are here shown, was found at Dashour, and is now in Cairo. It is made of gold, inlaid on one side with carnelian, lapis-lazuli, and green felspar, its height being just over 2 inches. The cartouche of Senusert III is the middle feature of the design.

A STATUETTE OF
SENUSTERT III

This statuette, about 20 inches high, was found at Karnak, and is now in Cairo. It represents the king kneeling and offering two jars to the gods.





2
PORTRAIT HEADS OF SENUSERT III.

A very difficult problem has here to be solved. No. 1 is the upper part of a life-size statue found at Dér-el-Bahri and now in the British Museum, where there are two others like it from the same place. It is inscribed with the cartouche of Senusert III. On the following pages, however, heads of Amenemhet III will be seen, which have much the same features; and thus, except when the name is inscribed, there is great difficulty in deciding which of these two kings—father and son—the statue has represented. I am assuming here that the greater artists worked for Amenemhet III, and I assign the other two heads shown on this page to Senusert III, because they show inferior workmanship. No. 2, which is a little head, now in Vienna, and No. 3, a colossus found at Karnak and now in Cairo, may be attributed to either king; but, on my tentative assumption, they are more likely to represent Senusert III.



A STATUE OF THE PHARAOH AMENEMHET III.

This life-size statue, now in the Cairo Museum, was found at Hawara. The figure is seated, but the lower part is conventional and is not shown here. It is inscribed with the king's name, and presumably represents the king in the early years of his reign, before the cares of state had produced on his features that deep melancholy which is to be seen in the following pages, and before the greater artists, whose work is seen on those pages, had arisen.



STATUES OF THE PHARAOH AMENEMHET III.

These three statues, in grey granite, were found at Karnak, and are now in the Cairo Museum. No. 1 is not inscribed, but apparently represents Amenemhet III; and I would date it to the early part of the reign, a few years after the statue shown on the previous page. No. 2 is also uninscribed, but seems to represent the same king a few years later. No. 3 is important, because it is inscribed with the cartouche of Amenemhet III, and thus aids us to identify the other portraits on the following pages.



HEAD OF A STATUETTE OF THE PHARAOH
AMENEMHET III.

This little head is carved in obsidian, and is now in the collection of Oscar Raphael in London. It is apparently the Pharaoh Amenemhet III, still in the early part of his reign.



HEAD OF A STATUETTE OF AMENEMHET III.

This little head, of serpentine, is in Berlin. It represents Amenemhet III, for it shows a close resemblance to the Macgregor head (page 99). It shows the king advanced in years.

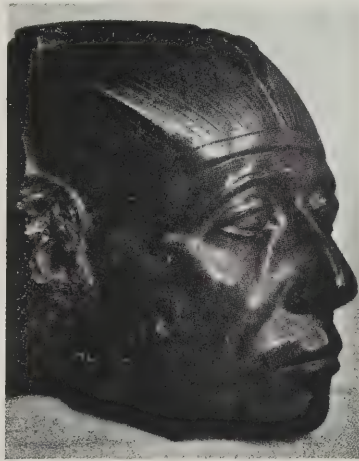
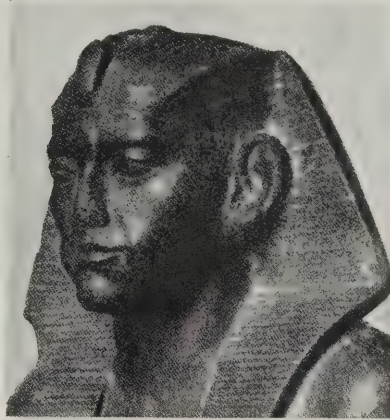


A STATUE OF AMENEMHET III.

This life-size statue is now in Berlin. It shows the Pharaoh as an older and sterner man. It is inscribed with his cartouche.

HEAD OF A STATUETTE OF
AMENEMHET III.

This statuette was until recently, and perhaps still is, in the Hermitage Museum, Petrograd. The place where it was found is not known. It is about 3 feet high, and is inscribed with the name of Amenemhet III.

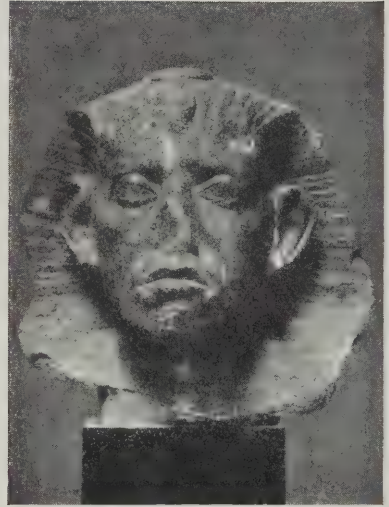


HEAD OF A STATUETTE, PROBABLY OF AMENEMHET III.

These are photographs of the famous little obsidian head once in the Macgregor collection. There has been much controversy as to its date, some thinking that it belongs to the Twelfth Dynasty, probably being a portrait of Amenemhet III. and others believing it to be a work of the artists of the Twenty-sixth Dynasty, who are known to have revived the earlier style. I personally hold the former view, though a comparison with the Mentuemhet head (page 319) and the Amasis head (page 322) will show the difficulty. I think it represents Amenemhet III towards the end of his life, weighed down with cares and sorrows.



I



2

PORTRAITS OF AMENEMHET III AS AN OLD MAN.

No. 1 is a colossal head of pink granite, found at Abydos, and now in the Cairo Museum. It may be a portrait either of Senusert III or Amenemhet III; and in spite of its great size and its damaged condition it may be regarded as a very thoughtful and brilliant piece of work. Personally, I think it is of Amenemhet III, showing the aged king even older and more tired than when the obsidian head, seen on the previous plate, was made. No. 2 is another unidentified head in the Cairo Museum which again may be either Senusert III or Amenemhet III.

A COLOSSAL HEAD
FROM BUBASTIS.

This granite head, some $2\frac{1}{2}$ feet high, was found at Bubastis, and is now in the British Museum. It is a beautiful piece of work, and I think can certainly be identified with Amenemhet III.



A COLOSSAL HEAD OF
AMENEMHET III.

This is the upper part of an uninscribed colossal statue of grey granite, the face of which alone is about a foot in height. It has the features of Amenemhet III, and was found at Mit-Fares in the Fayûm, a province with which that king was associated more closely than was any other Pharaoh. There seems to have been a royal uræus at the forehead, which suggests that the statue is that of a king; but the leopard-skin suggests a priestly office, and the object hanging round the neck is seen on the figure of the god Khonsu (page 217). Thus it may represent Amenemhet III in his capacity as a priest, or in the guise of a god. It is now in the Cairo Museum.





ONE OF THE FOUR SPHINXES OF TANIS.

The four sphinxes found at Tanis, and now in the Cairo Museum, are masterpieces of Egyptian art, and are rightly famous. They bear the cartouches of King Apophis of the Hyksos period, King Merenptah of Dynasty XIX, and King Pesebkhanu of Dynasty XXI, all of which seem to have been superimposed on them. They are generally thought to date from the reign of Amenemhet III, and this I think most probable, as may be observed by comparing this face with that of the head in the Raphael collection (page 97) and the serpentine head in Berlin (page 98). It would be hard to over-estimate the artistic value of these sphinxes: the pride and dignity of the faces are wonderfully expressed.



TWO OF THE SPHINXES OF TANIS.

In the case of the lower sphinx the likeness to the portraits of Amenemhet III is more marked (see previous page).



TWO FIGURES, PERHAPS REPRESENTING AMENEMHET III AND IV.

These two remarkable figures, found at Tanis and now at Cairo, have generally been regarded as Nile-gods bearing offerings of fishes and lotus flowers ; and they are often described as belonging to the shepherd or Hyksos period, owing to their un-Egyptian appearance. The inscription is a later addition of the Twenty-first Dynasty. There is a similar head in the Museo delle Terme, Rome ; and there the remains of the uræus can be seen at the forehead, which indicates that the statues represent the king. The features are those of Amenemhet III, as seen in the previous pages ; and the two figures may perhaps represent that king during the period when, as is known, his son was joint-Pharaoh with him. The beards are Syrian in style (compare the first plaque on page 294) ; but how this connection with Syria is to be explained is an unsolved riddle.



A PECTORAL OF THE PHARAOH AMENEMHET III.

This is another of the "finds" from Dashour, now in the Cairo Museum. It is a gold pectoral, one side being inlaid with carnelian, lapis-lazuli, and enamel. It is about $3\frac{1}{2}$ inches in height. The cartouche of Amenemhet III is worked into the design.



JEWELLERY OF PRINCESS MERIT.

These are objects from another find made at Dashour (see pages 87 ff.), in the tomb of Princess Merit, of the time of Amenemhet III. They are now in Cairo. The bead chains are of amethyst; the shells, etc., of gold.



JEWELLERY OF PRINCESS MERIT.

Here are more gold objects from the tomb of Princess Merit at Dashour
(see previous page).



PORTRAIT HEADS OF SENUSERT IV.

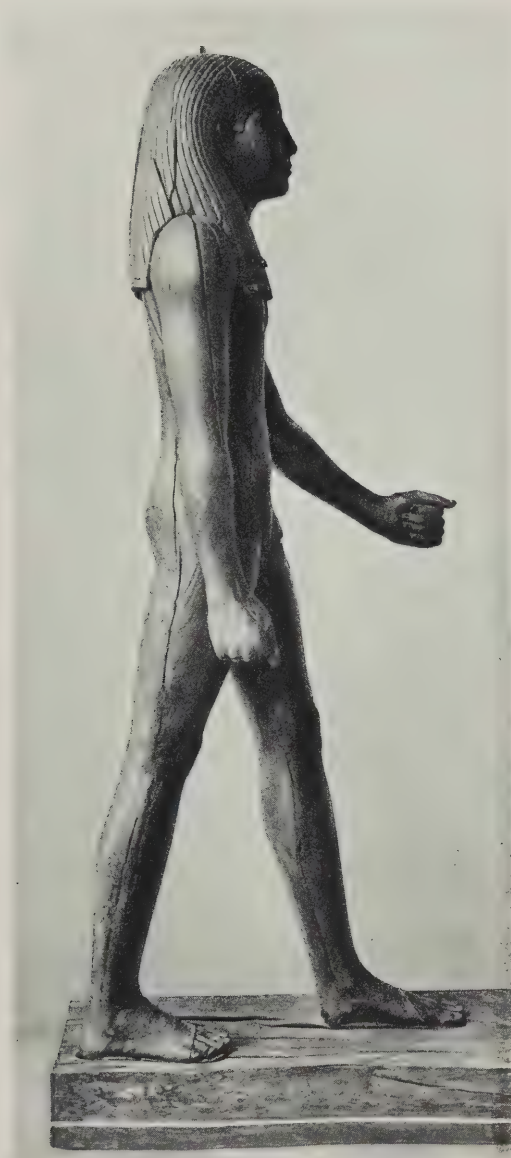
No. 1 is the head of a 9-foot granite statue of the little-known Senusert IV, found at Karnak, and now in the Cairo Museum. It is inscribed with that king's name. No. 2 is an uninscribed head, also found at Karnak and now in Cairo. It has been thought to represent Neferhotep III of the Thirteenth Dynasty; but its likeness to the above head of Senusert IV leads me to think that it is more probably that king.

THE THIRTEENTH TO
SIXTEENTH DYNASTIES

THE THIRTEENTH TO SIXTEENTH DYNASTIES

AGAIN the tide of Egyptian civilisation ebbed at the close of the Twelfth Dynasty, and, except for the statue of Hor-Antuabre (page 113) and a few smaller pieces, the remains of the succeeding period are not of the first rank. Numerous kings held the throne for short spaces of time, many of the Pharaohs of the Thirteenth Dynasty being contemporaneous in Upper Egypt with those of the Fourteenth Dynasty in the Delta. A great many stelæ and minor works are known, most of which show a degradation of art; and at length came the foreign Hyksos kings of the Fifteenth and Sixteenth Dynasties, whose remains are lost for the most part in the mud of Lower Egypt.

Most Egyptologists are now agreed that the whole period of the Thirteenth to Sixteenth Dynasties covered no more than 270 years or so.



A STATUE OF THE PHARAOH
HOR-ANTUABRE.

A wooden statue, with inlaid eyes, representing the *Ka*, or "Double," of the Pharaoh Hor-Antuabre, one of the little-known kings of Dynasty XIII. The figure was found at Dashour, enclosed in a wooden naos. The workmanship is very charming, and the slender limbs are full of grace, the arms and hands being carved with exceptional skill.



HEAD OF THE STATUE OF HOR-ANTUABRE.

This is a larger view of the head of the statue shown on the previous page.



SEATED STATUE OF SEBEKHOTEP III.

This large statue of red granite is thought to have come from Bubastis, and is now in the Louvre, Paris. It represents the Pharaoh Sebekhotep III, a king of the obscure Thirteenth Dynasty whose monuments have been found from Lower Egypt to the Sudan.

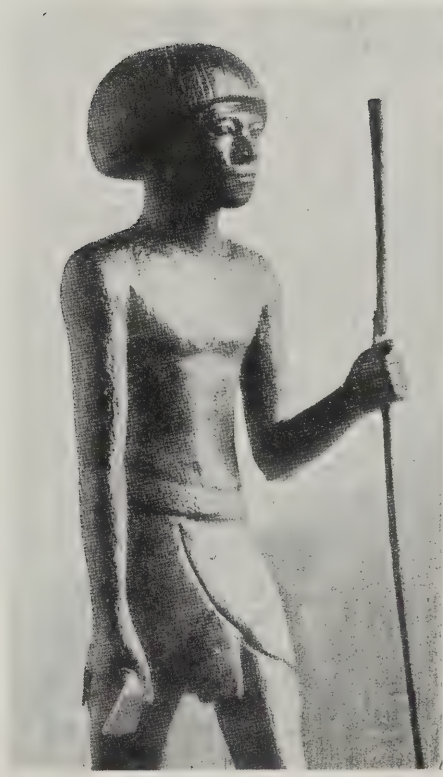


STATUES OF TWO PHARAOHS.

The Thirteenth Dynasty is an obscure period, which began definitely in 1788 B.C., but ended in deep obscurity somewhere about 1700 B.C. The standing statue here shown was found at Abydos, and is now in Cairo. It is made of pink granite and represents the Pharaoh Sebekemsaf of this dynasty. The seated figure, found at Karnak and now in Cairo, represents Mersekhemre Neferhotep (III ?), another Pharaoh of this dark age: it is of black granite.



1



2

TWO FIGURES OF THE INTERMEDIATE PERIOD.

These figures cannot be dated with certainty, but seem to belong to the period covered by the obscure Thirteenth and Fourteenth Dynasties. No. 1 is a little wooden figure which was at Eton College. No. 2 is a bronze statuette at Athens, about 6 inches high.

THE SEVENTEENTH AND EARLY
EIGHTEENTH DYNASTIES

THE SEVENTEENTH AND EARLY EIGHTEENTH DYNASTIES

IN the Seventeenth Dynasty the Pharaohs resident at Thebes consolidated their powers and began their campaign to rid Lower Egypt of the Hyksos foreigners. The little statuette of Queen Tetashera (page 123) shows that notwithstanding a century or more of unsettled conditions, art had not suffered as great a collapse as it had done in the previous dark age, after the Sixth Dynasty. The clean, firm lines of the figures and hieroglyphs on the stela of Ahmose I (page 124) indicate that a clear tradition had been maintained in high places, in spite of the large amount of bad work turned out during the disturbed period.

It was Ahmose I who finally drove out the Hyksos, and established the splendid Eighteenth Dynasty, with its capital at Thebes. A fortunate find of his jewellery in his mother's grave (page 125) has shown us what the goldsmiths of the time could do.



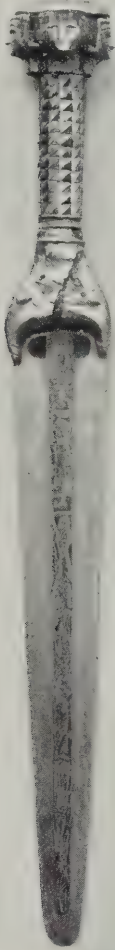
STATUETTE OF QUEEN TETASHERA.

Queen Tetashera is known to have been the grandmother of Ahmose I, and was probably the wife of King Kamose of the Seventeenth Dynasty. This charming little statuette, inscribed with her name, comes from Thebes, and is now in the British Museum. It is about 14 inches in height. She is wearing the vulture headdress of the queens.



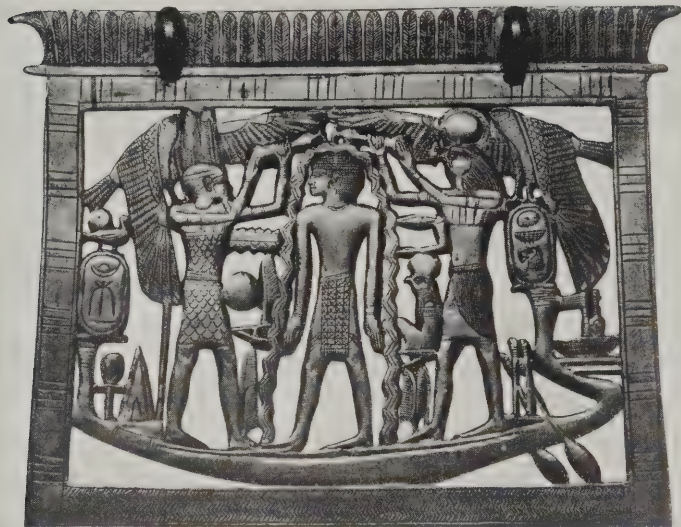
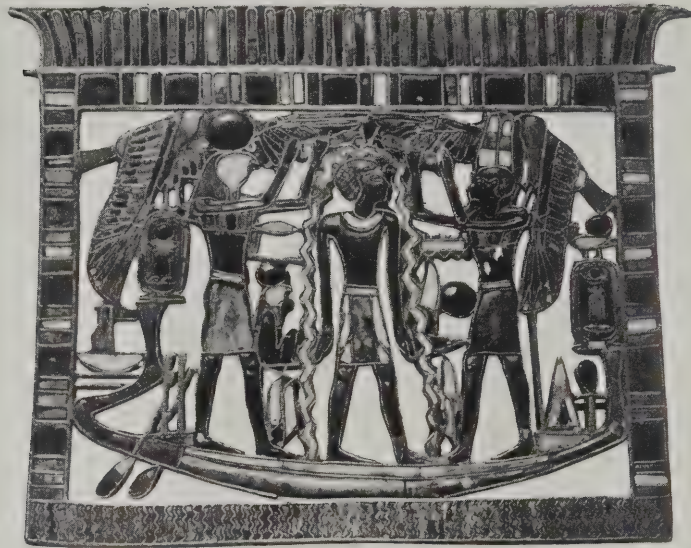
A STELA OF AHMOSE I DEDICATED TO QUEEN TETASHERA.

This fine stela from Abydos was set up by Ahmose I to record the making of a monument to Queen Tetashera, his grandmother. Only the upper part is here shown. It is in the Cairo Museum.



A DAGGER AND BRACELETS OF THE PHARAOH AHMOSE I.

These objects were found in the grave of Ah-hotep, mother of Ahmose I, at Thebes, and are now in Cairo. The first is a dagger: the handle is of wood inlaid with gold, lapis-lazuli, carnelian, and felspar; the blade of hard bronze with damascening of gold. The second photograph shows a clasp-bracelet, here seen opened out: it is made of gold, inlaid with blue glass paste in imitation of lapis-lazuli. The third object is a bracelet in the form of a vulture: it is of gold inlaid with lapis-lazuli, carnelian, and green enamel, the height of the vulture being just under 3 inches. The dagger and clasp-bracelet are inscribed with the cartouches of Ahmose I.



A PECTORAL BELONGING TO THE PHARAOH AHMOSE I.

This breast-ornament, or pectoral, was found at Thebes, and is inscribed with the cartouches of Ahmose I. It is made of gold, inlaid with carnelian, lapis-lazuli, and turquoise, its height being just under 3 inches. Both sides are here shown, the front (upper view) having the inlay, and the back (lower view) being of gold. The design shows the gods Amon and Re pouring the water of life over the king, who stands in the barque of the sun, while the royal hawks of Egypt extend their wings in protection on either side.

THE REIGNS OF HATSHEPSUT
AND THUTMOSE (THOTHMES). III

THE REIGNS OF HATSHEPSUT AND THUTMOSE (THOTHMES) III

As soon as conditions became settled after the successful wars of Ahmose I, and the next kings, Amenophis I and Thutmose I, had established peace and stability in the country, there was a great artistic movement forward, which had its inspiration in the work of the Twelfth Dynasty. Queen Hatshepsut's mortuary temple at Dêr-el-Bahri contains some fine reliefs (pages 132 to 135), and the building itself is admirable.

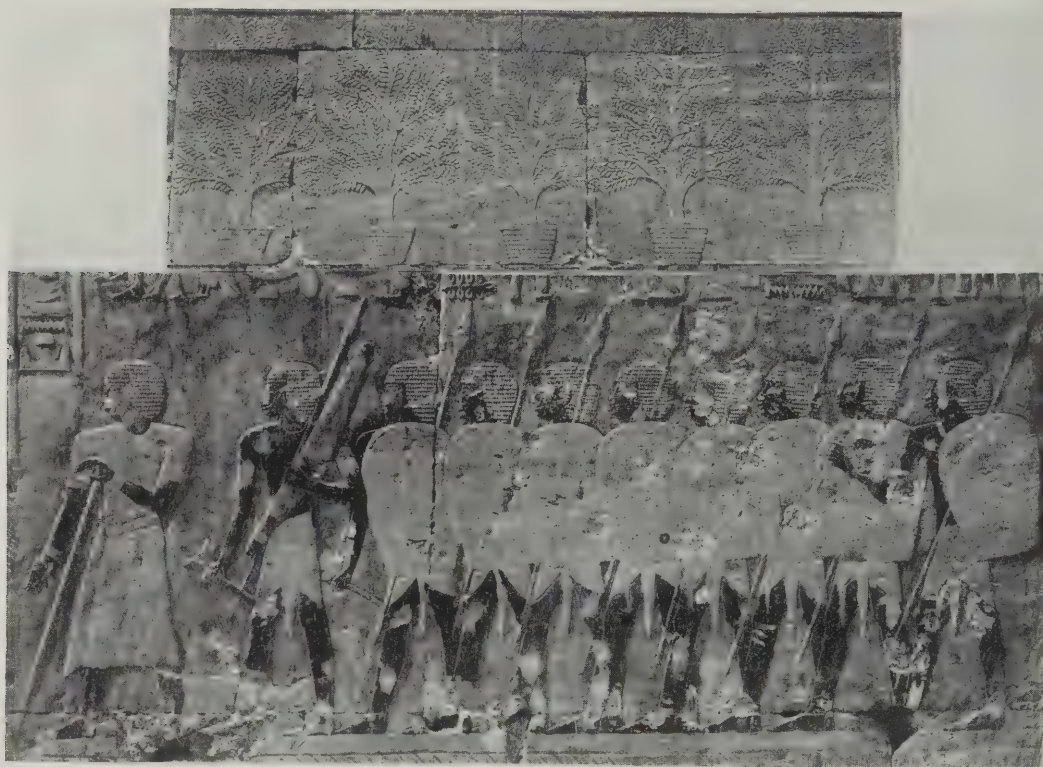
Then comes the reign of Thutmose III, from which we have received many excellent statues and statuettes, while the paintings on the walls of the mortuary chapels (page 140) are often of beautiful workmanship.

The reign of Hatshepsut was a period of great commercial development, and the accumulated wealth of the country was spent in wide Asiatic conquests under the leadership of Thutmose III. Great temples were built throughout the country, and the consequent employment of hundreds of artists and craftsmen prepared the way for the artistic glories which were to come.



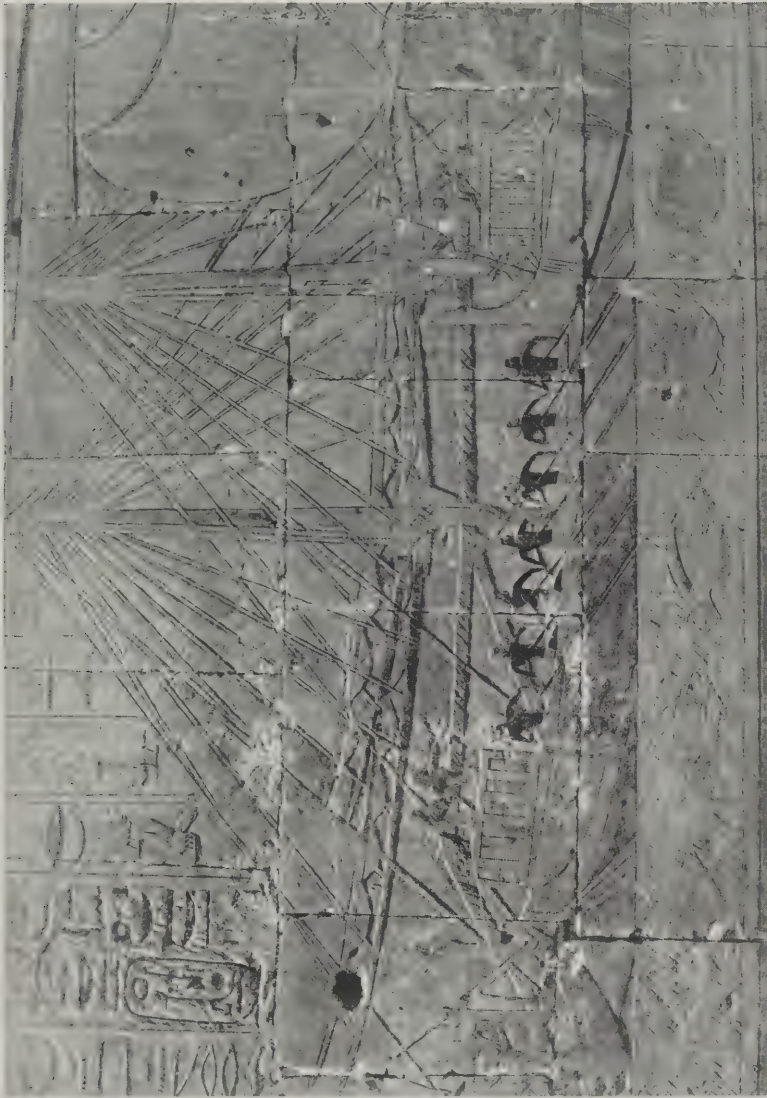
QUEEN HATSHEPSUT AND THE GOD AMON-RE.

This relief at Karnak is interesting because it shows how the figure of Amon-Re and his name, written above, have been erased during the reign of Akhnaton, and carved in again at a later date. The figure of the kneeling Queen has been left untouched, as also has her cartouche. Hatshepsut caused herself always to be represented as a man, in order to meet the constitutional difficulties in regard to the throne being held by a woman.



SCENES FROM THE QUEEN'S TEMPLE AT DÊR-EL-BAHRI.

The temple built by Queen Hatshepsut at Dêr-el-Bahri has upon its walls some very finely executed reliefs. The work was begun shortly after the Queen had managed to take control of the kingdom, and to push her brother, Thutmose III, into the background, i.e. about 1500 B.C.; and it was still unfinished at her death in about 1480 B.C. The two scenes here shown represent the soldiers of her famous expedition to Pount, on their arrival in that country; and some of the incense-trees they brought back to Egypt with them.



VESSELS EMPLOYED IN THE QUEEN'S EXPEDITION TO POUNT.

These reliefs are to be seen on a wall of the Queen's temple at Dêr-el-Bahri, and show some of the vessels which were used in the great expedition to the land of Pount, which was one of the glories of Hatshepsut's reign.



A SCENE FROM THE QUEEN'S TEMPLE AT DÊR-EL-BAHRI.

Here is another relief from Hatshepsut's great temple. Two men of the land of Pount are seen bringing jars and an ape to give to the Egyptian explorers who have come to their country.



A SCENE FROM THE QUEEN'S TEMPLE AT DÊR-EL-BAHRI.

The scene represents cattle grazing under the trees in the land of Pount, to which the Egyptian explorers had penetrated.



HEAD OF A PORTRAIT STATUE OF THUTMOSE III.

The grey basalt statue, of which these two photographs show the head, is in the Cairo Museum, and was found at Karnak. The prominent nose indicates that the face is a true portrait and not a representation of a conventional type.



STATUETTE OF THUTMOSE III.

This is a little alabaster figure in the Cairo Museum, inscribed with the cartouche of Thutmose III, and showing that king kneeling before a god and presenting an offering in a large jar.



AN ALABASTER SPHINX OF THUTMOSE III.

This alabaster sphinx, just over 2 feet long and inscribed with the name of Thutmose III, was found at Karnak, and is now in Cairo.



LOWER PART OF A STATUE OF THE KING
MAKING OFFERINGS.

The lower part of a black granite life-size statue of Thutmose III standing behind a decorative group of offerings. The design of reeds and lotus-flowers at the base is very successful. It was found at Karnak, and is now in the Cairo Museum.

A FIGURE OF A RAM-HEADED
GOD.

This extraordinary little wooden statuette is one of a number found in the tomb of Thutmose III and now in the British Museum. It represents a ram-headed god of the Underworld, seated on the ground, with knees drawn up, its body and head twisted round in a manner almost unique in Egyptian sculpture.





A PAINTING OF BIRDS RISING FROM THE MARSHES.

This painting is on a wall in the mortuary chapel of Amenemhet, a rich scribe who lived during the reign of Thutmose III (1501-1447 B.C.), and was buried at Thebes. An inscription, evidently added when the chapel was finished, is dated in the twenty-eighth year of that reign, i.e. 1473; and the work may therefore be dated to a few years previous to this.



A STATUE OF THE GODDESS SEKHMET IN HER TEMPLE.

This statue of the lioness-headed goddess Sekhmet stands in the sanctuary of the little temple of Ptah at Karnak, which was erected by Thutmose III. It is probable that the statue is to be dated to the same reign.



TWO PILLARS BEFORE THE SANCTUARY AT KARNAK.

In front of the sanctuary at Karnak, Thutmose III set up the two beautiful pillars here shown, one having upon it a conventionalised papyrus design, symbolical of Lower Egypt, and the other the lotus design typifying Upper Egypt. They are of pink granite.

THE REIGNS OF AMENOPHIS II
AND THUTMOSE IV

THE REIGNS OF AMENOPHIS II AND THUTMOSE IV

THE forward movement of Egyptian art continued under Amenophis II, and in the reign of Thutmose IV we have a number of mortuary chapels at Thebes on the walls of which there are some charming paintings. The mortuary chapel of Nakht (pages 151 to 153) is justly famous, and the girl musicians (page 152), or the feast-scene (page 153), are real works of art. The scenes in the mortuary chapel of Menna (pages 156 and 157) are equally charming; and those in that of Zeserkaresonb (pages 158 and 159) are also full of grace.

With this reign a great change appears in Egyptian art. There is a softness and luxuriousness which is not noticed in the earlier work of the dynasty. The long "almond" eyes come into fashion, with their sleepy, voluptuous look; and the wigs and costumes become more elaborate. The Asiatic conquests of Thutmose III, in fact, have brought the luxury of the Orient into Egypt; and ease and wealth have placed their impress on the work of the artists.



A STATUE OF THE PHARAOH AMENOPHIS II.

Found at Karnak, this statue is now in the Cairo Museum. It is made of green basalt, and was originally about $2\frac{1}{2}$ feet in height, but the feet are now lost. It is inscribed with the cartouches of Amenophis II.



WOODEN PANTHER FROM THE TOMB OF AMENOPHIS II.

This wooden panther, about half life-size, was found in the tomb of Amenophis II in the Valley of the Tombs of the Kings, and is now in Cairo. The slinking attitude has been very cleverly caught.



SENNEFER, MAYOR OF THEBES, AND HIS SISTER.

This painting is in the tomb of a certain Sennefer, Mayor of Thebes, during the reign of Amenophis II. It shows him sitting in the shade of a tree, smelling a lotus-flower, while his sister sits at his feet, and wine-jars stand before them.



A STATUETTE OF SENNEFER, MAYOR OF THEBES, AND HIS WIFE.

This group represents the same Sennefer with his wife, the Royal Nurse, Senay, and between them their daughter. It is made of granite, and is 30 inches high. It was found at Karnak, and is now in the Cairo Museum.



THE PHARAOH THUTMOSE IV AND HIS MOTHER, QUEEN TIAA.

Thutmose IV and his mother Queen Tiaa, wife of Amenophis II, are here seen seated, with their arms around one another. This interesting piece of sculpture, which is about $3\frac{1}{2}$ feet in height, and is made of black granite, was found at Karnak, and is now in Cairo.



A CAT EATING A FISH.

This spirited painting of a rather lean and ferocious cat eating a fish is to be seen upon a wall of the mortuary chapel of Nakht, a Scribe of the Granaries, at Thebes. The work seems to me to date from the time of Thutmose IV, who reigned from 1420 to 1411 B.C.



AGRICULTURAL SCENES IN THE MORTUARY CHAPEL OF NAKHT.

In the lower row, Nakht is seated watching his men preparing the ground, and ploughing; and in the upper row are harvesting scenes. Nakht was a Scribe of the Granaries.



GIRL MUSICIANS IN THE MORTUARY CHAPEL OF NAKHT.

This painting in the mortuary chapel of Nakht at Thebes shows three girls entertaining the guests at a feast.



A FEAST-SCENE IN THE MORTUARY CHAPEL OF NAKHT.

Here is a charming painting in the mortuary chapel of Nakht, representing a feast. A blind harper sings and plays; the women guests talk to one another and compare the fruit they are eating; a girl-slave presents a tempting morsel to another guest; and so forth.



SCENES IN THE MORTUARY CHAPEL OF NAKHT.

Here we see the winnowing and measuring of the grain on the estate of Nakht, a Scribe of the Granaries.



MUSICIANS AND DANCERS AT A FEAST.

This painting is now in the British Museum, and comes from a mortuary chapel at Thebes, which, by the style of the drawing, seems to belong to the reign of Thutmose IV. In the lower row two of the women are represented full face, a very rare occurrence in Egyptian work.



A THEBAN NOBLE'S CHARIOT.

This is a painting on a wall of the mortuary chapel of Menna, a Scribe of the Pharaoh's estates, at Thebes (Chapel No. 69). I judge the date by the character of the drawing, especially as seen on the next page.

DYNASTY XVIII. REIGN OF THUTMOSE (THOTHMES • 1420-1411 B.C.
OR TETHMOSIS) IV.



PAININGS IN THE MORTUARY CHAPEL AT MENNA.

These are further paintings from the mortuary chapel of Menna at Thebes. The upper figures are those of his relations praying before the tomb. The female figures, with their elaborate wigs, their long "almond" eyes, and their flowing robes, are typical of the last years of the reign of Thutmose IV. The lower picture represents a scene in the fields of the Pharaoh's estate, of which Menna was in charge. Note the two girls fighting, in the upper row; and the two men seated under a tree, the one asleep and the other playing a flute, while above them a water-skin hangs on a branch. In the lower row a girl is taking a thorn from the foot of another.



1.



2.



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4.

PAINTINGS FROM MORTUARY CHAPELS.

No. 1 is another painting in the mortuary chapel of Menna, showing the family in a canoe. The figures of the young women turning round, and the girl plucking a lotus from the water, are charming. No. 2 is a painting in the British Museum from an unknown mortuary chapel at Thebes. It shows another family group in a canoe, the man boomeranging birds, and using a cat to retrieve them. It seems to be of about the same date. Nos. 3 and 4 are from the mortuary chapel of Zeserkaresonb, other paintings from which are shown on the next page. Here are butchers cutting up an ox, and servants bringing offerings to the tomb.



A FEAST-SCENE IN THE MORTUARY CHAPEL OF
ZESERKARESONB.

The mortuary chapel of Zeserkaresonb (Chapel No. 38) at Thebes is to be dated pretty certainly to the reign of Thutmose IV. The paintings here reproduced show girl-musicians and slaves at a feast. Wine-jars, decorated with vines, and dishes of food, are seen at the top; and the slaves bring new garlands of lotus-flowers for the guests.



THE TWO DAUGHTERS OF ZESERKARESONB.

This painting is in the same chapel as the scene on the previous page. It represents the two daughters of Zeserkaresonb offering a garland and a dish of perfume or something of that sort to the spirit of their father.



A CHARIOT AND HORSES.

This fragment, now in the British Museum, was taken from a mortuary chapel at Thebes. The style of the work suggests that it belongs to the reign of Thutmose IV or that of Amenophis III. Compare it with page 155.



ASIATICS BRINGING TRIBUTE TO EGYPT.

This is another fragment from a mortuary chapel at Thebes, now in the British Museum. It seems to date from the Thutmose IV-Amenophis III period, and represents Asiatics bringing tribute to the Pharaoh.

THE REIGN OF
AMENOPHIS III

THE REIGN OF AMENOPHIS III

AMENOPHIS III has been called "the Magnificent," and the art of his reign displays the luxury of the age. At this time there was very close connection between Egypt and Asia, and the Pharaoh was undisputed ruler of Syria. Foreign influences were at work in Egyptian studios, and in consequence much of the art of this period takes on a new appearance. The statuette of the king shown on page 166 has, by chance, a sort of Chinese look which is very curious. The blue-glazed sphinx (page 167) has a new softness and charm, and the reliefs in the mortuary chapel of Khaemhet (pages 177 and 179) are full of grace.

The temple of Luxor, built by this Pharaoh, is perhaps the most graceful edifice in Egypt; and the king's palace must have been a very beautiful building (page 171). The furniture of this period (page 172) has the utmost delicacy, and the general conditions of life were evidently at a high level.



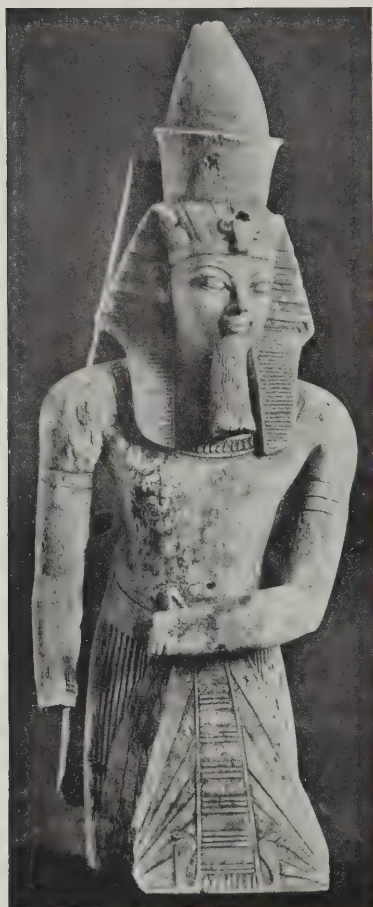
PORTRAITS OF THE PHARAOH AMENOPHIS III.

The little uninscribed head of a statuette is in the Cairo Museum. The reliefs are on a limestone fragment in the same museum, and the name of Amenophis III is inscribed thereon.

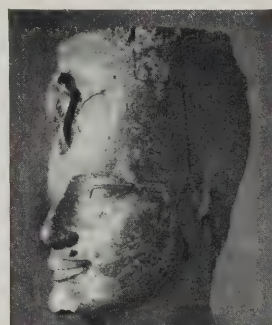


HEAD OF A STATUETTE OF AMENOPHIS III.

This little quartzite-sandstone head has no name inscribed upon it; but the "almond" eyes, the eyebrows, and the small straight nose make its identification with Amenophis III pretty certain. It is in the British Museum. It represents the king as a young man.



I



2



3

PORTRAITS OF AMENOPHIS III.

No. 1 is a statuette, about a foot high in its legless condition, made of a hard white stone, and inscribed with the name of Amenophis III. It was found at Karnak, and is now in the Cairo Museum. The features, I think, make the identification of the heads of the two statuettes on the previous page pretty certain. No. 2 is a colossal head, about four feet high, made of quartzite sandstone. It is one of a pair brought from Thebes to the British Museum many years ago, and shows the king as an older man. No. 3 shows the upper part of a complete seated statue of the king, also in the British Museum.



AMENOPHIS III GUIDED BY AMON.

This little group, 8 inches high, comes from Karnak and is now in Cairo. It shows the god Amon directing the footsteps of the Pharaoh Amenophis III, whose name is inscribed on his figure.



AMENOPHIS III AS A SPHINX.

This very beautiful sphinx of blue faience, with eyes once inlaid, was found at Karnak, and is now in Cairo. It is just over a foot in height, and is inscribed with the cartouche of Amenophis III.



COLOSSAL FIGURES OF
AMENOPHIS III AND
QUEEN TIY.

These two huge figures, seated side by side, and sculptured in crystalline limestone, were found in pieces in front of the north-eastern temple at Medinet Habu, and are now set up in the Cairo Museum. The faces are not to be regarded as portraits, for in these colossal statues of semi-divine character a more or less traditional type is aimed at.

COLOSSAL HEAD OF THE
GODDESS MUT.

This colossal limestone head, some two feet high, was found at Karnak and is now in Cairo. Various dates have been assigned to it, and various identifications; but I think a comparison with the colossal figures shown above will indicate that it is to be placed in the reign of Amenophis III. The treatment of the mouth is exactly like that of Amenophis III, as seen on this colossus, and the roundness of the face is the same. The single uræus at the forehead instead of the two, or sometimes three, worn by Queen Tiye, suggests that it is perhaps a head of the goddess Mut rather than of the Queen. The rough, flat surface along the edge of the eyelids begins to appear in the work of Amenophis III, and is seen in the Tell-el-Amarna period, and in the reign of Tutankhamen; but I do not recall its occurrence at a later period. The reason for it is that at this time the eyes and eyebrows were painted black (see Ramose, page 186, and the head of Akhnaton, page 194).





THE GREAT COLOSSI AT THEBES.

The great Colossi were set up by Amenophis III at Thebes in front of his mortuary temple, which has now almost entirely disappeared, leaving these huge statues standing in solitude. They are made of sandstone, and were originally some seventy feet in height, the fingers alone being over four feet in length. Both statues were originally monoliths, but the farther colossus partly fell, and was restored with blocks of stone in Roman times. Queen Tiy is seen standing beside the leg of each statue.



A LION PLACED IN THE TEMPLE OF NAPATA BY AMENOPHIS III.

This lion, which is one of a pair now in the British Museum, originally stood in the temple of Napata in the Sudan. The inscription on the pedestal gives the cartouches of Tutankhamen, and says that he restored the monuments of Amenophis III. Presumably, therefore, the lion belongs to the reign of Amenophis III. Compare page 335.



CEILING DECORATION.

This is a fragment of the ceiling of a hall in the palace of Amenophis III at Thebes.



FLOOR DECORATION.

This is a fragment of the floor of one of the halls in the palace of Amenophis III at Thebes.



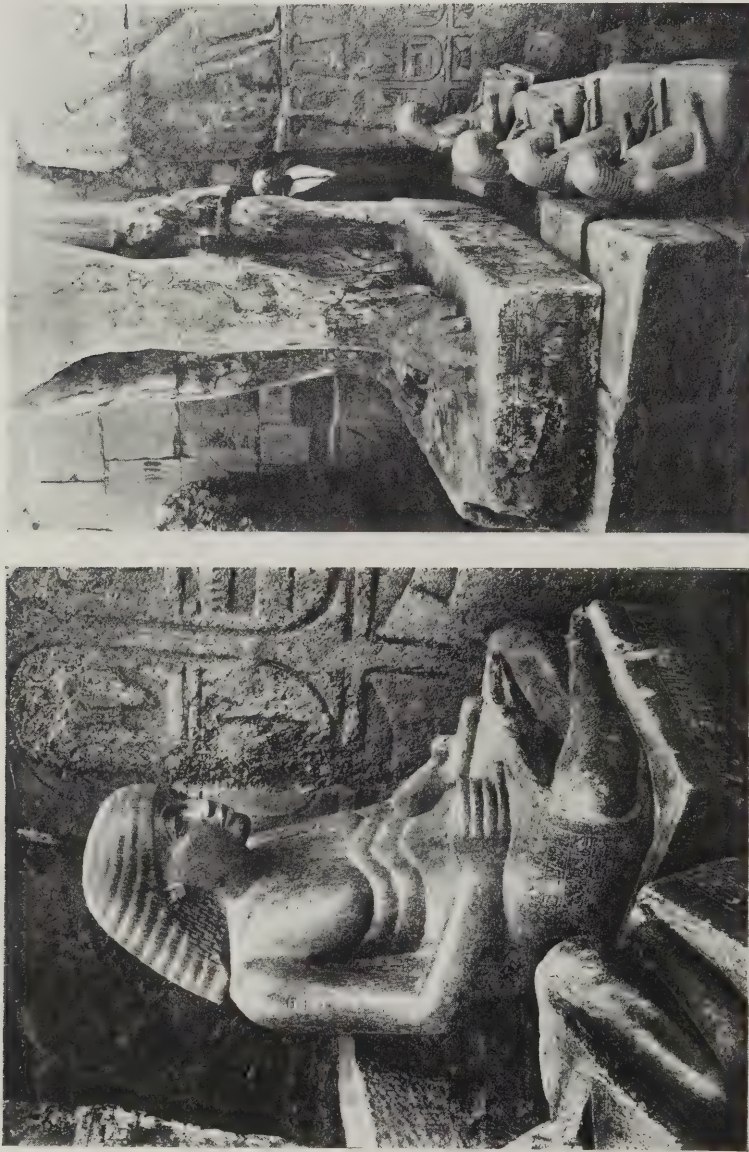
FURNITURE FROM THE TOMB OF YUAA AND TUAU.

The upper photograph shows a chair of wood decorated with gold-leaf, found in the tomb of Yuua and Tuau, the father and mother of Queen Tâÿ, in the Valley of the Tombs of the Kings at Thebes. A cushion found with the chair is lying beside it. Another view of the same chair is seen in the second picture; and the third shows a jewel-casket of wood inlaid with enamel and stones, found in the same tomb.



A LATER STATUE OF SENMUT, GUARDIAN OF QUEEN HATSHEPSUT'S DAUGHTER.

This granite statue, three and a half feet high, now in Berlin, presents an interesting problem. It is inscribed with the name of Senmut, the famous Superintendent of the Temple of Amon, and guardian of the Princess Neferure, who lived during the reign of Queen Hatshepsut; and he is shown in the highly conventionalised crouching attitude so common in Egyptian sculpture, while the head of the little Princess appears from above his enfolding robes. The faces of both Senmut and Neferure, however, are treated in the style of Amenophis III rather than in that of Hatshepsut, the set of the eyes and the arch of the eyebrows being characteristic of the late Amenophis III period. When Thutmose III came to the throne Senmut fell into disgrace and his name was erased from the annals: on this statue it is sometimes erased, but seems to have been rewritten in parts of the inscription. On the top of the figure, beside the head of the Princess, there is an inscription reading: . . . "Senmut, not found amongst the annals of the ancestors, great father-tutor of the Princess Neferure. . . ." In the last line of the front inscription Senmut is made to say: "I lived during the reign of Queen Hatshepsut. . . ." This, taken together with the later style of the work, suggests that the statue was restored during the reign of Amenophis III, some new inscriptions being then added, and the faces remodelled. In still later times the name of Amon, which had been erased under Akhnaton, was rewritten; or possibly it escaped the attentions of the Aton-agents.



AMENOPHIS-SON-OF-PAPIS, THE FAMOUS SEER.

Excavations at Karnak, beside the pylons of Horemheb, revealed a few years ago the lower part of a colossal figure of the Pharaoh Horemheb, with his wife, represented in small size, standing beside his leg, and with the names of Rameses II and his queen superimposed. Beside this colossus were four figures, two representing the Wazir Paramessu, who is thought to be the same person as the later Rameses I, and two representing Amenhotep-son-of-Hapu, the great seer and philosopher who lived under Amenophis III, and was revered in later years as a semi-divine personage, being called by the Greeks Amenophis-son-of-Papis. The second photograph here reproduced shows the four statues as they were found; and the first photograph gives a closer view of one of the philosopher's figures, sculptured in the style of art prevailing under Amenophis III. He is shown writing upon a scroll.



AMENOPHIS-SON-OF-PAPIS, THE FAMOUS SEER.

The philosopher and seer, Amenhotep-son-of-Hapu, or Amenophis-son-of-Papis as the Greeks called him in after years, was one of the great men of the reign of Amenophis III, and was revered almost as a god through all the centuries of the subsequent history of ancient Egypt. The life-size statue shown in these photographs was found at Karnak and is now in the Cairo Museum. In ancient times the nose has been knocked off, and the stump remodelled. He is known to have died at the end of the reign of Amenophis III; and this statue shows him, as the inscription states, when he was eighty years of age.



A RELIEF IN THE LUXOR TEMPLE. A STATUETTE OF A LITTLE GIRL. A RELIEF IN THE LUXOR TEMPLE.

These two figures of Amenophis III in the Luxor Temple are on a wall beside the Sanctuary, and show the Pharaoh making offerings to Amon. The charming little wooden statuette is in University College, London. The treatment of the eyes and eyebrows dates it to this reign, or possibly to that of Akhnaton, though the lines of the body are against the latter dating.



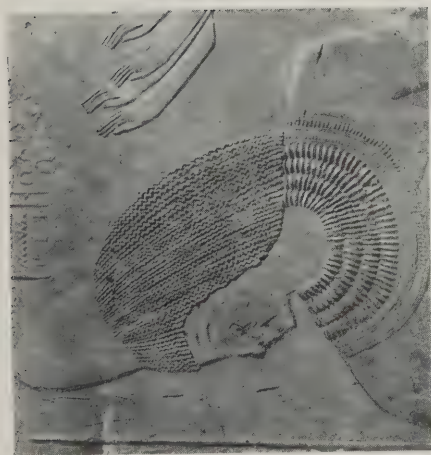
A GROUP OF NOBLES SALUTING THE PHARAOH.

This spirited piece of work is to be seen in the mortuary chapel of Khaemhet at Thebes. Khaemhet was the official in charge of the granaries of Egypt during the reign of Amenophis III; and, as the inscriptions in the chapel mention an event in the thirteenth year of the reign, we may suppose that the work dates from somewhere about 1380 B.C., the king having reigned from 1411 to 1375 B.C. The figures are raising their hands in homage before a seated figure of the Pharaoh. On top of some of their wigs cakes of scented ointment are seen, which gradually melted in the sunlight or in the heat of the room, and thus perfumed the hair.



OSIRIS AND HATHOR IN THEIR SHRINE.

This relief is in a wall in the mortuary chapel of Khaemhet (see previous page), and shows Osiris enthroned, with Hathor, goddess of the Necropolis, standing behind him.



1



2



3

RELIEFS FROM THE MORTUARY CHAPELS OF KHAEMHET AND USERHET.

Nos. 1 and 2 are on the walls of the mortuary chapel of Khaemhet, to which other reliefs shown on the previous page belong. The upper figure is that of Khaemhet himself, bowing before the Pharaoh; and the two lower heads, of very beautiful workmanship, are from figures of scribes. No. 3 is a head of Queen Tiy, wife of Amenophis III, now in the Brussels Museum. It was hacked out of the wall of the mortuary chapel of Userhet at Thebes in modern times by thieves.

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THE REIGN
OF AKHNATON

THE REIGN OF AKHNATON

FOR the first four years of this reign the king was known as Amenophis IV, and the reliefs in the mortuary chapel of Ramose (pages 186 and 187) reveal the delicacy of the work of this period. Then came the great religious revolution, and the migration of the court to Tell-el-Amarna, the king assuming the name of Akhnaton.

In the new capital an amazing artistic life began, and new canons were introduced which the inscriptions tell us were dictated by Akhnaton himself. He was served by very great artists, and the head of Nefertiti (page 200) is perhaps the most realistic portrait left to us by the ancient world. The head of Akhnaton on page 190, and that on page 194, are both astonishingly great, while the other portrait of Nefertiti on page 199 is masterly. The new movement also produced a great deal of work which was tentative and rather outrageous, but this need not be noticed here.



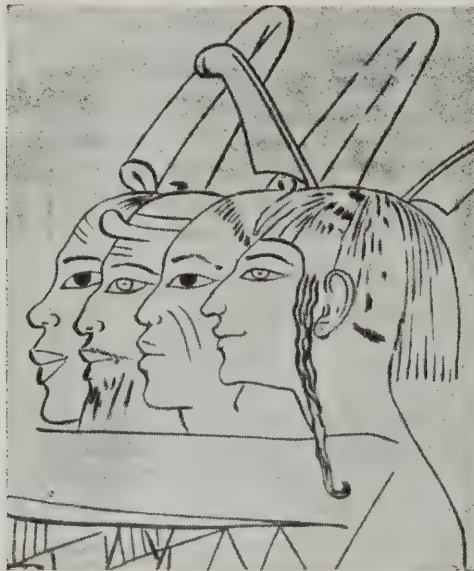
FRAGMENTS OF THE STATUES OF A MILITARY GENERAL AND
HIS WIFE.

These fragments belong to the life-size statues of a military general and his wife, whose names are lost. They are exquisitely sculptured in hard crystalline limestone, and were found at Shêkh abd 'el Qurneh, the famous necropolis of the Theban nobles of the Eighteenth Dynasty. They are now in the Cairo Museum. The figures are not coloured, but the eyes and eyebrows are painted black. In this and in other respects they resemble the work in the tomb of Ramose (pages 186 and 187); and though Maspero dated them to the Twentieth Dynasty, I think they certainly belong to the period immediately preceding the migration to Tell-el-Amarna—that is to say, the period at which Ramose and Khatemhet lived.



RELIEFS IN THE MORTUARY CHAPEL OF RAMOSE.

These figures, beautifully carved in white limestone, are in the mortuary chapel of the Wazir Ramose at Shêkh abd 'el Qurneh, and represent that personage's brother, Amenophis, the Master Craftsman, and his wife. They date without question to the first four years of the reign of Amenophis IV, just before that king changed his name to Akhnaton and migrated to Tell-el-Amarna. The eyes and eyebrows are painted black, but otherwise the figures are not coloured.



DRAWINGS IN THE MORTUARY CHAPEL OF RAMOSE.

In the same mortuary chapel of Ramose there are some outline drawings executed probably in the fourth year of Amenophis IV, i.e. 1371 B.C., and never finished, owing to the removal of the court to Tell-el-Amarna. Amongst these is the clever drawing of the four foreigners—Negro, Asiatic, and Libyan—shown here.



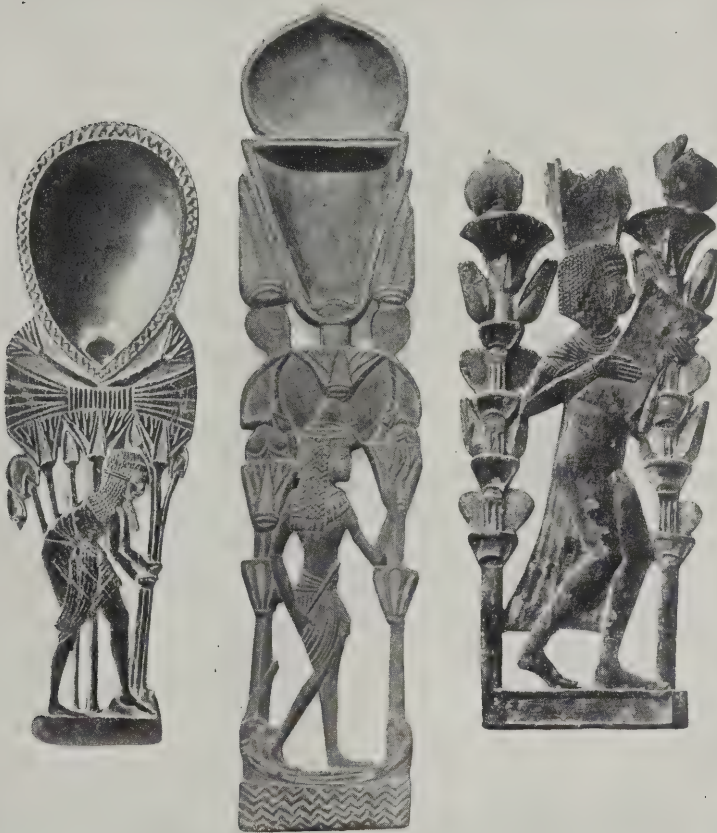
RELIEFS IN THE MORTUARY CHAPEL OF RAMOSE.

Here are two of the figures in the mortuary chapel of Ramose at Thebes. They are sculptured in white limestone and are uncoloured. The eyes and eyebrows are painted in black.



RELIEFS FROM THE MORTUARY CHAPEL OF RAMOSE.

Amenophis IV changed his name to Akhnaton and migrated to Tell-el-Amarna in the fourth year of his reign, and these are some of the last figures executed in the mortuary chapel of the Wazir Ramose—just at the time when the work was abandoned owing to the removal of the court from Thebes. It was in this year that the king introduced the new style of art, which is seen in the work here shown, and which is very different from the old style as seen in the earlier reliefs in this chapel, shown on the previous pages.



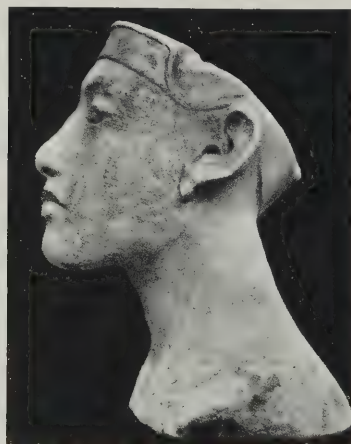
1

2

3

TOILET UTENSILS.

These little wooden objects were used as trays or receptacles for toilet materials, the spoon or bowl at the top generally having a sliding lid. Nos. 1 and 2 have the thin legs which we see in the latest work in the mortuary chapel of Ramose (page 188), but the eyes and eyebrows are like those of the earlier work in the same chapel (page 187) and of the Amenophis III period. No. 3 has the wig so common in the Tell-el-Amarna periods, but the eye, eyebrow, and shape of the face are of the end of the reign of Amenophis III and beginning of that of Amenophis IV. The legs are not yet influenced by the Tell-el-Amarna canons. I think, therefore, that all three can be dated to the period immediately before the migration from Thebes. No. 1 is in Paris, No. 2 in Cairo, and No. 3 in Berlin.



PORTRAIT HEAD OF AKHNATON.

This head was found by German excavators at Tell-el-Amarna in 1912, and is now in Berlin. The top of the crown, which was made in a separate piece, is missing. The soft curve of the cheek shows that the bust represents the king during the early part of his thirteen years' reign at Tell-el-Amarna, before ill-health had sharpened his features. He may have been about twenty years of age when it was made.



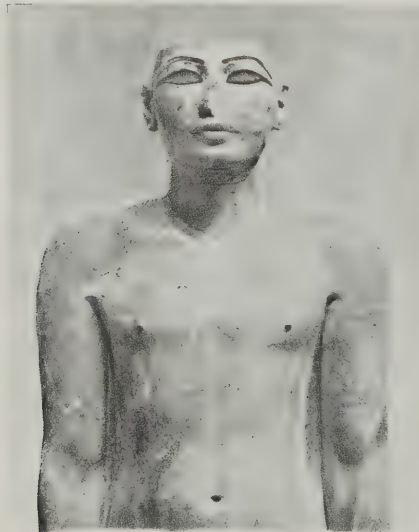
HEADS OF AKHNATON FROM HIS CANOPIC VASES.

These heads served as stoppers for the alabaster canopic vases found at Thebes with Akhnaton's body, and are now in the Cairo Museum. The eyes have been inlaid. If they are compared with the full-face view of the heads shown on pages 190 and 192 they will be seen to represent the king during the early part of his reign at Tell-el-Amarna, which shows that he caused his funeral paraphernalia to be prepared for him, as he did his tomb, some years before his death. In later life his face became thinner.



PORTRAIT HEAD OF AKHNATON.

This is a little head in brown sandstone which was found at Tell-el-Amarna, and is now in Berlin. It represents the king as he was in his early twenties. The crown was made in a separate piece.



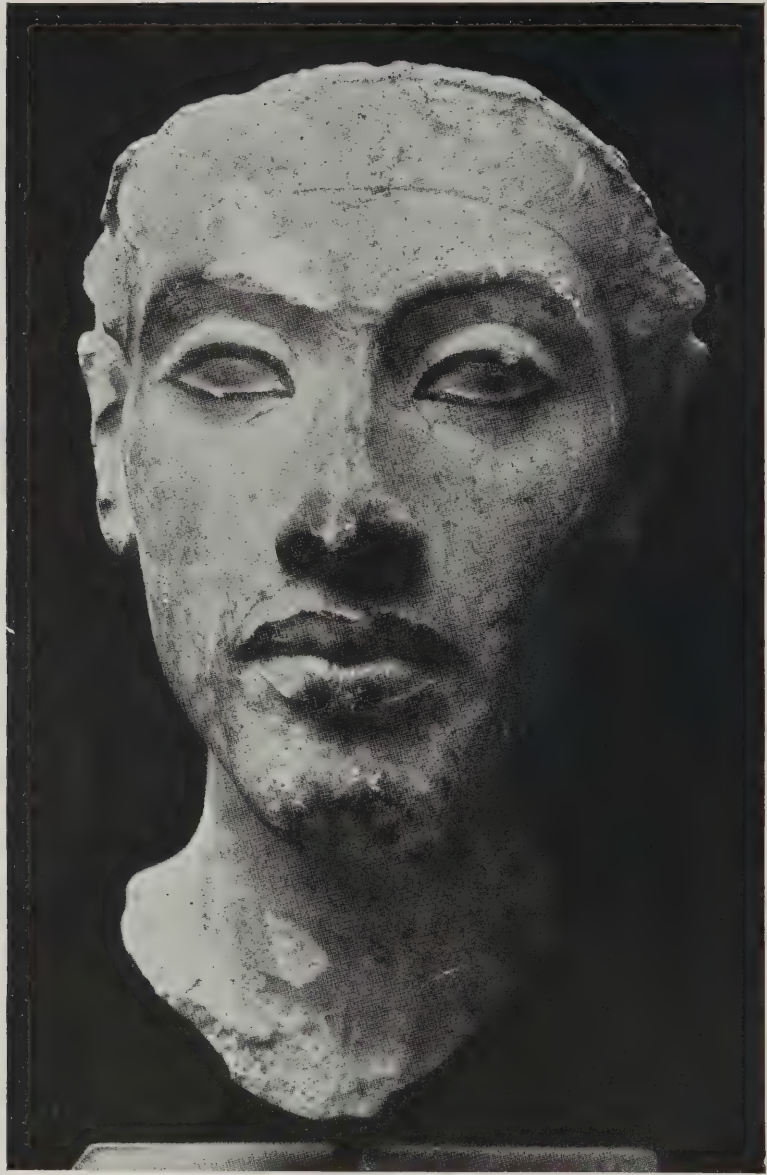
UPPER PART OF A COLOSSAL STATUE, PROBABLY OF AKHNATON.

This alabaster statue, about twice life-size, was found at Karnak, and is now in the Cairo Museum. The eyes and eyebrows were inlaid with some substance which has disappeared. A comparison of the features with those of the full-face view of the head on page 190, and those of the full-face canopic head on page 191 suggests that we have here a statue of Akhnaton erected at Karnak during the early years of the Aton "heresy," when we know that he built an Aton temple there. At that time the exaggerations of his style of art had not come into full use; but we see here the characteristic mouth and ears of Akhnaton, and the eyes and eyebrows are like those seen in the tomb of Ramose (page 186). The cartouches of Seti I are inscribed at the back, but these, as Legrain pointed out, are probably a later addition.



A STATUETTE OF AKHNATON.

These photographs show two full views, and a profile of the head, of a statuette of Akhnaton now in the Louvre. It represents the king when he was probably twenty-four or twenty-five years of age.



PORTRAIT HEAD OF AKHNATON.

Here is perhaps the most lifelike of all the heads of Akhnaton: it was found at Tell-el-Amarna, and is now in Berlin. It shows the king, I think, at about the twenty-fifth or twenty-sixth year of his age.



PORTRAIT HEAD OF AKHNATON.

This bust is now in the Louvre, Paris. It shows Akhnaton when he was, I fancy, about twenty-six or twenty-seven years of age.



AN UNFINISHED STATUETTE OF AKHNATON AND HIS DAUGHTER.

This little unfinished statuette in limestone, about 16 inches high, represents Akhnaton kissing his little daughter, who sits on his knees. It was found at Tell-el-Amarna, and is now in Cairo.



AKHNATON LEANING ON HIS STAFF.

This relief, also from Tell-el-Amarna, shows the king leaning on his staff, and smelling some flowers presented to him by the queen.



AKHNATON AND HIS FAMILY.

This little stela, found at Tell-el-Amarna, and now in Cairo, shows Akhnaton and his queen playing with their three little daughters. It is a good example both of the exaggerations of the Tell-el-Amarna style and of the freedom of this art from convention.



PORTRAIT HEAD OF
QUEEN TIY.

This head of a little statuette inscribed with the name of Queen Tiye, was found in Sinai, and is now in the Cairo Museum. The treatment of the mouth indicates that it belongs to the reign of her son Akhnaton, and not to that of her husband, Amenophis III, though the eyebrows are rendered like those at the close of the reign of Amenophis III, as seen, for example, in the statue of Amenophis-son-of-Papis on page 175.



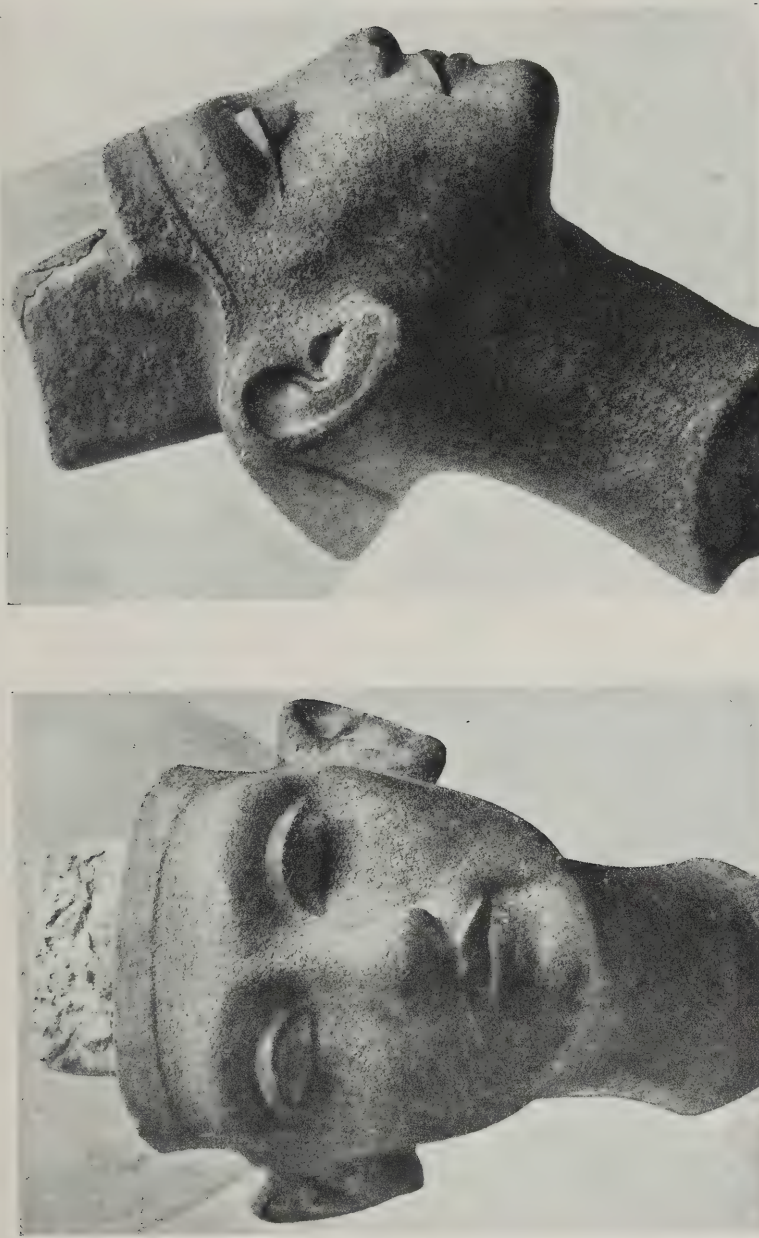
PORTRAIT HEAD OF
QUEEN TIY.

This is a profile view of the Sinai head shown above.



FIGURE OF QUEEN TIY FROM HER
FUNERAL SHRINE.

This figure appeared on the canopy or shrine in the queen's tomb, but afterwards fell to pieces. This shrine was made for her by her son Akhnaton at her death, about the twelfth year of his reign, 1363 B.C.



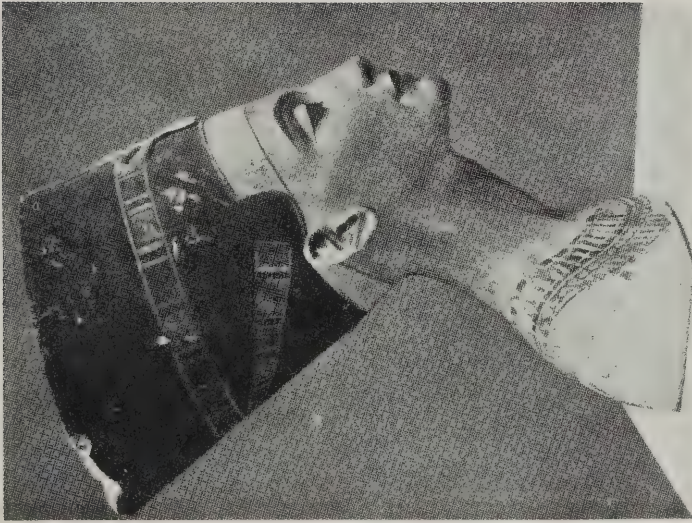
A HEAD OF QUEEN NEFERTITI.

This beautiful sandstone head, just over a foot in height, was found at Tell-el-Amarna, and is now in Berlin. It is obviously a portrait of Akhnaton's queen, Nefertiti. The crown, now lost, was made in a separate piece, joined by the wedge which is here seen.



A PORTRAIT HEAD OF QUEEN NEFERTITI.

This superb head, which to some will seem the finest piece of portrait-sculpture left to us by the ancient world, was found by the German excavators at Tell-el-Amarna, and is now in Berlin. It is made of painted limestone. It shows Queen Nefertiti some years later than when the head on the previous page was sculptured. She wears the crown which was specially designed for her, and which is often seen in the Tell-el-Amarna reliefs.



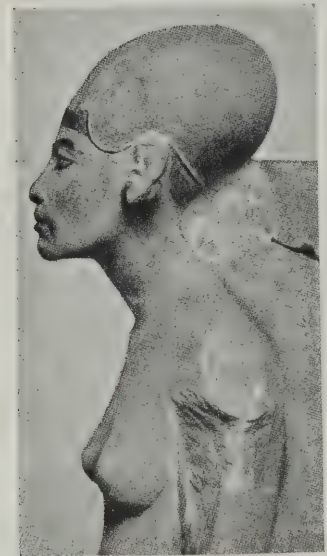
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A PORTRAIT HEAD OF QUEEN NEFERTITI.

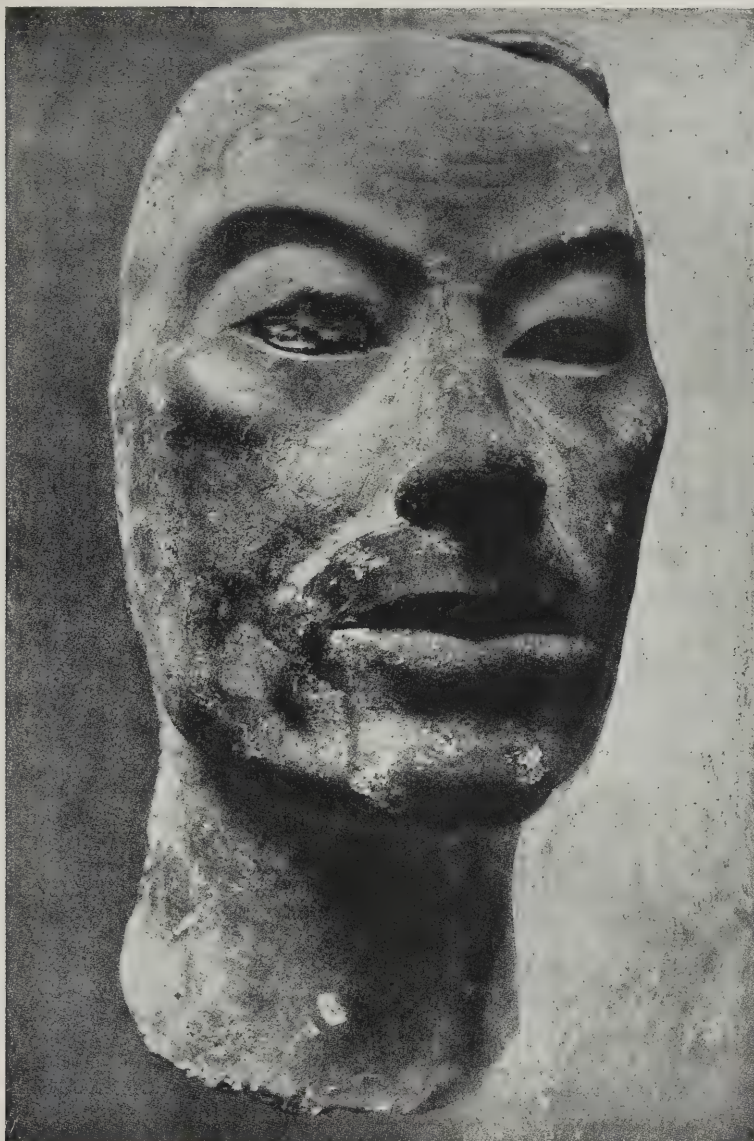
These are two other views of the head shown on the previous page. It is interesting to notice that it is cut off at the shoulders, and is therefore not the head of an ordinary statue made for some religious or mortuary purpose, as are most Egyptian figures, but was sculptured for artistic reasons, purely as a portrait.

201



A STATUETTE OF QUEEN NEFERTITI.

This limestone statuette, some 16 inches high, represents Queen Nefertiti some years older than when the head shown on page 199 was made.



PORTRAIT HEAD OF AN UNKNOWN MAN, PERHAPS AY.

This head was found by German excavators at Tell-el-Amarna, and is now in the Berlin Museum. It represents an elderly man; and as it was found with various portraits of the royal family, it may very possibly represent Ay, the father of Queen Nefertiti, who is the only royal relative likely to have been elderly at that time (see page 229). It is an example of the fine portrait-work which Egyptian sculptors could produce when they were freed from the restraints imposed on their art by convention and traditional canons. The head of an elderly woman was also found, who may well have been Ay's wife, Ty, who was Queen Nefertiti's stepmother.



PORTRAIT HEAD OF AN UNKNOWN WOMAN, PERHAPS TY.

On the last page a portrait head, found at Tell-el-Amarna, is shown. The photograph above shows another head, this time of a matronly woman, which was found at the same place, and is now in Berlin. As I have suggested on the previous page, it is quite possible that these two elderly persons are Ay and Ty, the father and stepmother of Nefertiti, Akhnaton's queen; for these heads were found amongst portraits of various members of the royal family. Another possibility is that it represents Akhnaton's mother, Queen Tiy, who died in about the twelfth year of his reign; for the eyes and the droop of the mouth recall the Sinai statuette (page 198) to some extent.



A DAUGHTER OF AKHNATON.

The head of a statuette of one of the daughters of the Pharaoh Akhnaton found in the Fayoum, and now in Berlin. She wears a queen's headdress, and is to be identified, therefore, with either Merytaton or Ankhesenpaaton, the former married to Smenkhkare, and the latter to Tutankhamen, the two successors of Akhnaton.



A DAUGHTER OF AKHNATON.

Akhnaton had seven daughters, and this sandstone head, about 9 inches high, represents one of them. The eyes were inlaid. It was found at Tell-el-Amarna and is now in Berlin.



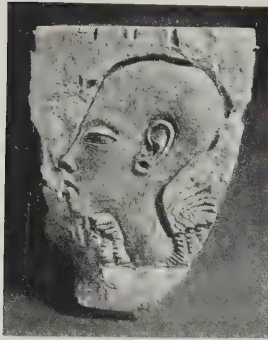
HEAD OF A HORSE FROM TELL-EL-AMARNA.

This clever representation of a horse's head comes from Tell-el-Amarna, and is now at Munich. It is carved in limestone.



A GIRL CARRYING A JAR.

This little faience figure was found in the tomb of Queen Tiy, who died in about the twelfth year of Akhnaton's reign.



HEAD OF ONE OF AKHNATON'S NOBLES.

This fragment from Tell-el-Amarna is now in the British Museum. It is about $6\frac{1}{2}$ inches in height, and is of the usual limestone. It shows one of the nobles of Akhnaton's court wearing the gold collars which the king was wont to present as a mark of his favour.



TWO OF AKHNATON'S DAUGHTERS.

This painting on plaster comes from Tell-el-Amarna, and is now at Oxford. It represents two of Akhnaton's little daughters seated on a rug beside their father's throne.



NEGRO SLAVES AT TELL-EL-AMARNA.

This scene, now at Bologna, is from a tomb at Tell-el-Amarna, and represents a group of negro slaves in the care of four Egyptians, one of whom is a scribe. The attitudes of all the figures are lifelike and convincing.



USHABTI-FIGURE OF AN UNKNOWN PERSON.

This ushabti figure in hard stone has the usual conventionalised body and headdress, but the face is modelled with exquisite art in the Tell-el-Amarna style. It was photographed for me in 1913, when it was in the hands of M. Kitikas, the well-known Cairo dealer; and it was afterwards sold to a private collector. Personally, I think it must represent Akhnaton himself.

THE REIGNS OF
TUTANKHAMEN AND AY

THE REIGNS OF TUTANKHAMEN AND AY

ON the death of Akhnaton the court was brought back from Tell-el-Amarna to Thebes by Tutankhamen, and the art was somewhat modified. The statue of Khonsu, belonging to this reign, is a superb piece of work (page 217); and the other objects of the period are highly artistic.

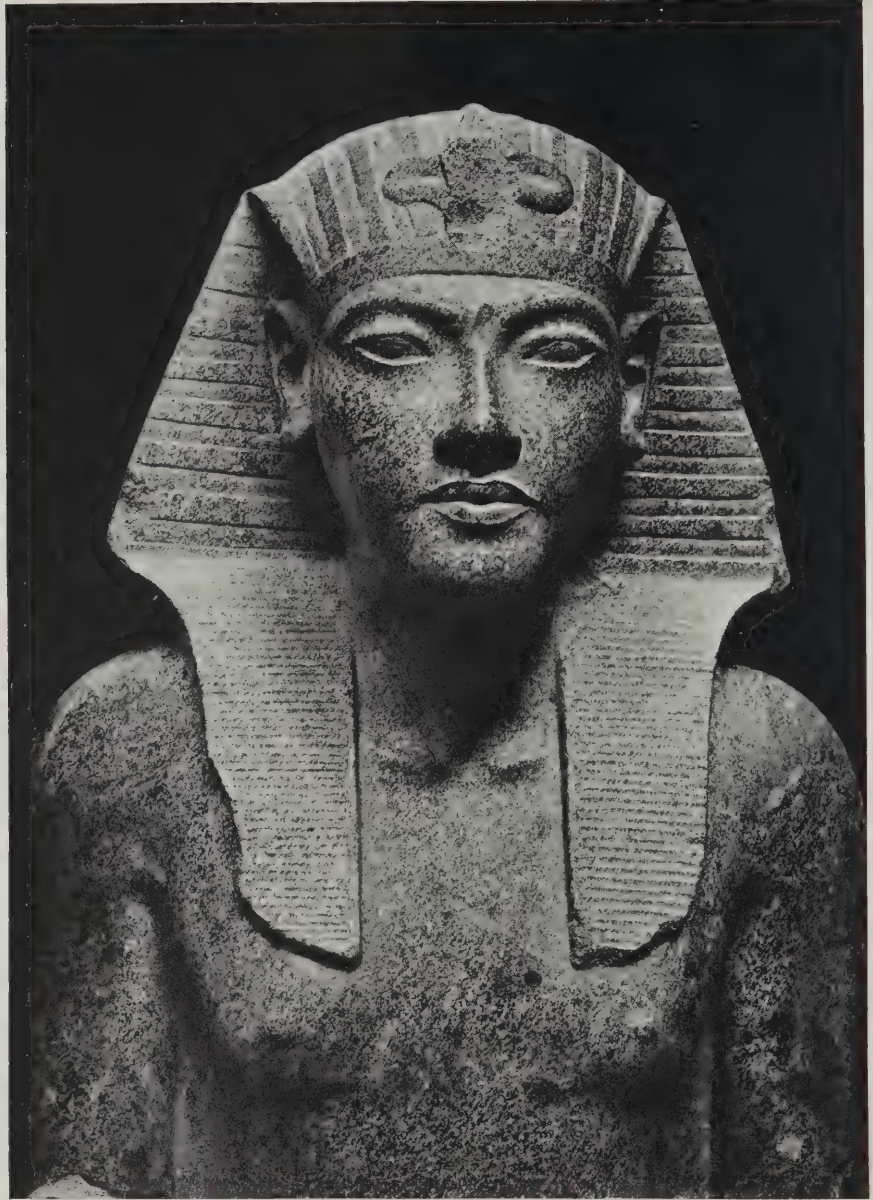
The recently discovered tomb of Tutankhamen has revealed a vast collection of furniture, statuary, jewellery, and so forth, which is not yet available for study; but, so far as it has been seen, it shows that the artists of this reign were not much inferior to those of the Tell-el-Amarna period.

On the death of Tutankhamen the throne passed to Ay and his wife Ty, the father and stepmother of Akhnaton's queen, Nefertiti. Very few dated monuments of this reign are known, but I think this is partly due to the fact that the reign was short, and that the buildings or objects then being made were finished and inscribed by the next king, Horemheb. The period was probably one of considerable activity.



A STATUE OF TUTANKHAMEN.

This granite statue was found at Karnak, and is now in the Cairo Museum. It is about 5 feet high. It is inscribed with the cartouches and titles of Tutankhamen, but those of Horemheb have been added later. The smaller picture shows the profile of the same statue.



HEAD OF THE STATUE OF TUTANKHAMEN.

This is a close view of the statue shown on the previous page. There is some very fine modelling under the chin and along the throat, which can be felt with the hand but which is not easily seen with the eye.



A HEAD OF THE PHARAOH OR OF THE GOD AMON.

This head may represent either the Pharaoh Tutankhamen or the god Amon of that period. On the one hand, it is much like what is known as a "sculptor's model," with the crown cut off above the forehead (see page 8); and these models are generally of the king himself. Moreover, the features are those of the king as seen on his statue, shown on page 214. On the other hand, there is no royal uræus at the forehead, which makes it more probable that it is Amon. It is now at Brussels.



HEAD OF A STATUE OF AMON AT KARNAK.

This statue of Amon was set up by Tutankhamen at Karnak shortly after the return of the court to Thebes, and is inscribed with the cartouches of that king, over which, however, Horemheb has later caused his own cartouches to be written. It is about twice natural human size; but the features, nevertheless, are sculptured with great delicacy. In the treatment of the eyes and eyebrows the sculptor has reverted to the pre-Akhnaton style, as seen on the British Museum colossal heads of Amenophis III (page 166), where the flat band along the eyelid is very marked.



A STATUE OF THE MOON-GOD, KHONSU.

This beautiful statue in grey granite, about 8 feet in height, was found in the temple of Khonsu at Karnak, and is now in the Cairo Museum. It represents Khonsu, the divine son of Amon and Mut, who was god of the moon; and from the style of the work it was evidently set up by Tutankhamen, when he returned to Thebes from Tell-el-Amarna, and restored the temples and images of the gods, whose worship had been banned by Akhnaton. Egyptologists have generally attributed the statue to the reign of Horemheb, but I do not think that the treatment of the features of the face or the somewhat squat appearance of the body can possibly belong to a period later than the reign of Tutankhamen. One might almost say definitely that the work was that of one of Akhnaton's own artists; and indeed there can be little doubt that these artists came back to Thebes with the return of the court, and carried on their art.



HEAD OF TUTANKHAMEN IN THE TEMPLE OF LUXOR.

At the north end of the great Forecourt of the Temple of Luxor, built by Amenophis III, there are the ruins of a pillared hall, generally known as the Colonnade of Horemheb, which connects the original buildings with the forecourt of Rameses II. On the side-walls of this hall there are reliefs representing a festival of Amon celebrated by Tutankhamen, but the cartouches of Horemheb have been imposed over those of the former king. On the north wall of the hall, on either side of the gateway, there is a representation of a king worshipping Amon, the photograph above being of the figure on the left or west side. *The cartouches are those of Tutankhamen, over which the names of Horemheb have been written. The king is worshipping Amon, and it is curious to notice that while the royal portrait is in the Tell-el-Amarna style, the face of the god is sculptured according to the older and conventional canons, as though to suggest that, while the king might follow the artistic fashion of the time, the god remained unchanged.



FIGURES OF TUTANKHAMEN IN THE TEMPLE OF LUXOR.

On the previous page there is a larger photograph of the head of the figure shown here on the right. The photograph on the left shows the figure corresponding to it on the other side of the gateway; and the middle photograph gives a larger view of the head, with the cartouches which clearly show to the practised eye the traces of the names of Tutankhamen under those of Horemheb.



SCENES FROM A FESTIVAL OF AMON CELEBRATED BY TUTANKHAMEN.

These scenes are represented on the walls of the hall known as the Colonnade of Horemheb in the Temple of Luxor. They show standard-bearers, soldiers, musicians, etc., taking part in the great festival of Amon which was celebrated by Tutankhamen after he had abandoned the monotheism instituted by Akhnaton at Tell-el-Amarna, and had brought the court back to Thebes and to the worship of Amon and the old gods.



SCENES FROM A FESTIVAL OF AMON CELEBRATED BY
TUTANKHAMEN.

This is another part of the reliefs shown in the last page. Negro soldiers are seen dancing in their excitement, while a man on the right blows a trumpet.

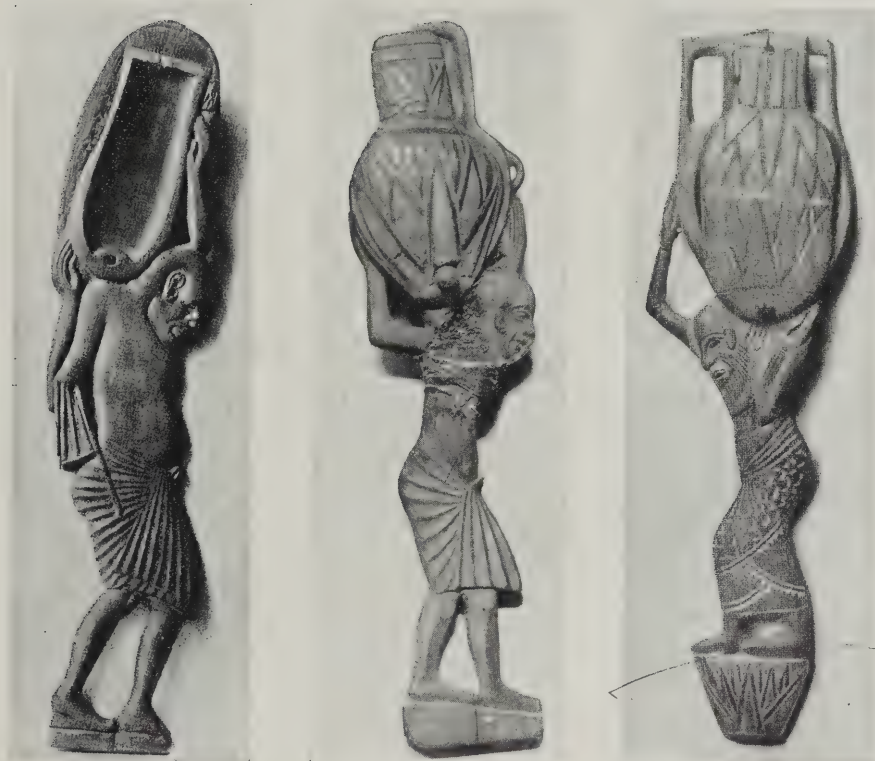


Another part of the same reliefs. Tutankhamen's chariot and horses waiting for him during the great festival of Amon. Standard-bearers are seen on the left.



SCULPTURED GROUP OF TUTANKHAMEN, AMON, AND MUT.

This limestone fragment shows the upper part of three seated figures representing the king between the god Amon and the goddess Mut. It is considerably less than life-size. There is nothing except the style of the workmanship by which to date it; but the general treatment of the king's face, and especially the ears and eyelids, indicate pretty clearly that it belongs to the reign of Tutankhamen. It was found at Karnak, and is now in Cairo.



TOILET UTENSILS.

These little wooden figures, which each carry a vase (with sliding lid) for holding toilet materials, are difficult to date with exactitude; but I place them in the reign of Tutankhamen or Ay because they seem to show the closest connection with the Tell-el-Amarna style, and yet have something of the Horemheb look about them. Nos. 1 and 3 are in Paris, and No. 2 is in Cairo.



UPPER PART OF THE FIGURE OF AN UNKNOWN WOMAN.

This very beautiful piece of work, now at Florence, represents an elderly woman wearing the great wig usual at the end of the Eighteenth and beginning of the Nineteenth Dynasties. The treatment of the face shows that freedom from convention which is to be observed in the Tell-el-Amarna sculpture, but there are points which indicate a later date than the reign of Akhnaton. I do not think we shall be far out if we assign this figure to the period between Akhnaton and Horemheb. The realism of this work seems to bring before us very clearly the dignity and grace of the womanhood of ancient Egypt.



STATUETTE OF AN UNKNOWN WOMAN.

This charming little wooden statuette is in the Cairo Museum. The modelling of the eyes, eyelids, and brows shows the Tell-el-Amarna influence; and the hips and thighs also suggest that period. The style of costume rather suggests that the figure is later than Akhnaton's time, but not much later. I think, therefore, that we may date it to some time in the reigns of Tutankhamen or Ay—that is to say, just before the Horemheb period.



STELA OF A PHARAOH'S FATHER-IN-LAW.

This limestone stela, found at Abydos and now in Cairo, is something of a puzzle. Only the upper part is shown in the photograph, and here we see a certain Thuna and his wife being presented to the enthroned Osiris by a king whose cartouches are those of Thutmose IV (1420-1411 B.C.). Thuna has many high-sounding titles, and is called *neter-it*, or "Father-in-law of the King"—that is to say, his daughter was one of the wives of the Pharaoh, presumably Thutmose IV. But both the treatment of the figures and their costumes are those of the period just after the reign of Akhnaton and just before the Horemheb age, say about 1350 B.C. The explanation, however, seems to be as follows: Thuna was born about 1445 B.C.; his daughter was born about 1425, and was married to Thutmose IV about 1412—that is to say, when she was thirteen years of age, which was the usual age of marriage at that period; and he died when he was ninety-five years of age in 1350 B.C. Or perhaps Thuna died during the troubled times of the Aton "heresy," and this stela was set up to commemorate him in 1350 B.C., or thereabouts, some years after his actual death.



FUNERAL SCENES, FROM THE TOMB OF NEFERRENPET.

These two fragments from the tomb of a certain Nefertiti, now in Berlin, are usually dated to the reign of Ramesses II, but I think it is more probable that they belong to the period immediately preceding the accession of Horemheb. Horemheb, before he came to the throne, was Commander-in-Chief of the army and was the greatest man in the kingdom, taking precedence of all others. In the lower part of the above scenes we see the chief mourners at the funeral of Nefertiti. The first two figures are those of close relations of the dead man; the third figure, walking in sorrowful meditation by himself, is called by this title of Commander-in-Chief; the fourth and fifth figures represent the two Wazirs; and lastly come other high officials. I do not think that a Commander-in-Chief who thus takes precedence over even the Wazirs can be other than Horemheb; and thus the scene must date from just before his accession. The introduction of the names of the gods Amon and Ptah in the inscriptions shows that it is later than the reign of Akhnaton, who did not recognise any deity except Aton; yet the costumes and the line of the stomach in the drawing of the figures in the upper row, show close connections with the Akhnaton period. Thus the tomb most probably dates from between 1358 and 1345 B.C., the period, that is to say, between the death of Akhnaton and the accession of Horemheb, when Tutankhamen, and after him Ay, held the throne. The expressive scenes at the top show the grief-stricken members of the dead man's household pouring libations and preparing floral and other offerings at the booths set up before the tomb; and their attitudes of lamentation are very convincing.



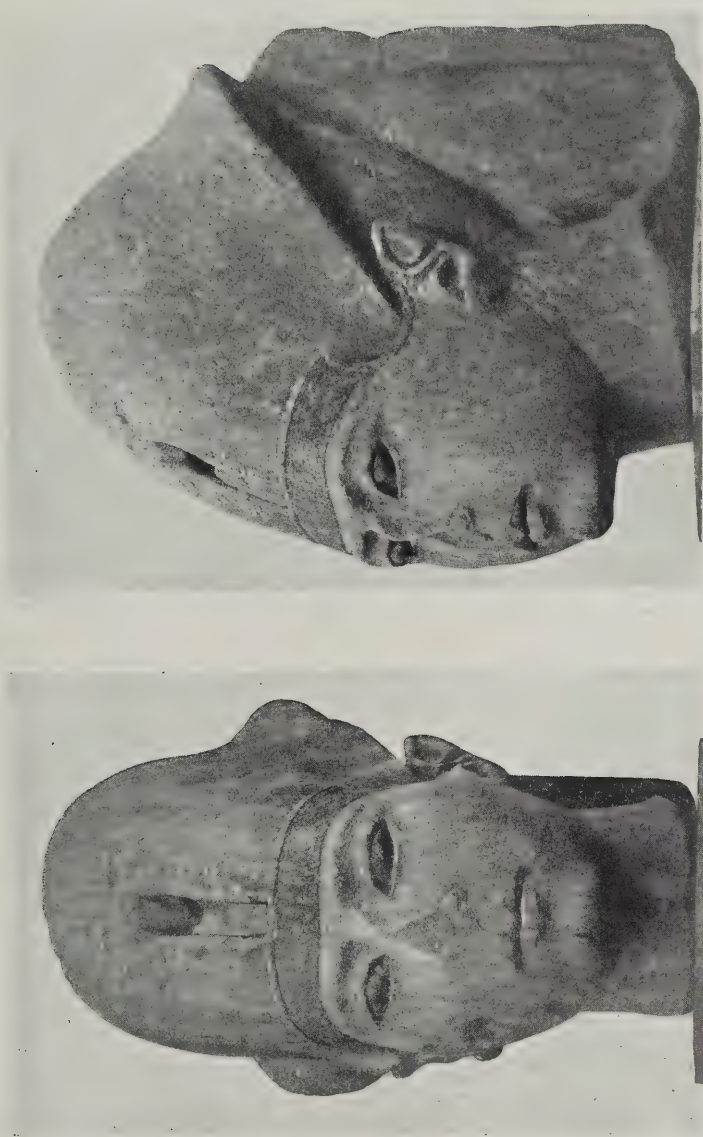
MOURNERS AT THE FUNERAL OF NEFERRENPET.

This is a closer view of three of the figures seen on the previous page.



HEAD OF AN UNKNOWN MAN.

This head, now at Florence, is about 9 inches high, and is made of granite. The treatment of the features is that of the period immediately following the Tell-el-Amarna epoch; and the wig may be compared with that of the last figure in the procession of mourners in the Neferrenpet reliefs seen on the previous page.



PORTRAIT HEAD, PERHAPS OF KING AY.

On page 203 a head is shown which was found at Tell-el-Amarna amongst a number of portraits of the royal family, and which I have therefore suggested may be a portrait of Ay (the father of Queen Nefertiti), who came to the vacant throne at the death of Tutankhamen. The likeness between it and the above head of a king is very apparent. This head, which is of sandstone, is generally attributed to Ramesside times, but I think that the treatment of the eyes and brows, and the formation of the ear, indicate that it is closely connected with the Akhnaton period; yet it is quite unlike the heads of either Tutankhamen or Horemheb. Only Ay, therefore, remains with whom to identify it, and its likeness to the head on page 203 goes to support this suggestion. It is in the Cairo Museum.



PORTRAIT STATUE, PERHAPS OF QUEEN TY.

There is much difference of opinion in regard to the date of this very expressive portrait-head found near the Ramesseum at Thebes, and now in the Cairo Museum; but, personally, I think that it very possibly represents Queen Ty, the wife of King Ay. The circle of royal cobras on the head, the two cobras at the forehead, the ribbon around the hair, and the shape of the wig, are all to be seen in the portrait of Queen Ti^y (wife of Amenophis III) shown on page 179; and this fact helps us to give the statue an early dating. The eyes and eyebrows are like the work of Akhnaton's time, as seen in the head which I have suggested is Ty's, on page 204. The large ear-stud is also seen in that piece of work. The shape of the wig, and especially the edges of the fringe and the sides, are exactly similar to that shown in the tomb of Queen Ti^y (page 198). I do not think, therefore, that it can be much later than the period just after the Tell-el-Amarna age. It is not Tutankhamen's wife, for she was but a child; and thus it is quite likely to be a portrait of Ty, the next queen. Or, possibly, it represents Mutnežem, the queen of Horemheb. I see nothing in it to indicate the later date generally attributed to it.



THE PORTRAIT HEAD OF
A QUEEN.

This is another view of the head shown on the previous page.



FIGURE OF A QUEEN, POSSIBLY QUEEN TY,
WIFE OF KING AY.

In view of my suggested dating of the statuette on the previous page, the question arises as to whether the above figure of a queen, which stands beside the leg of the seated colossus in the Luxor Temple, is also to be ascribed to Queen Ty, the wife of King Ay. The headdress, wig, ear-studs, and to some extent the features of the face, are similar; and the two ribbons which hang down in front of the legs are to be seen in the portrait of Queen Tiy, wife of Amenophis III, on page 198. But if this figure represents Queen Ty then this colossus, and its partner, must belong to Ay. Actually they bear the name of Rameses II, and this figure is inscribed with the name of that king's wife Mut-nefertari; but these names may have been added later, and the earlier inscriptions erased. These seated colossi stand in front of a portal built by Amenophis III and inscribed with his name, and the wall behind this portal was decorated with reliefs by Tutankhamen (page 218); and thus, if the work was not interrupted, we may well imagine that the succeeding king, Ay, added the colossi, or completed them after they had been placed in position, in the rough, by Amenophis III or Tutankhamen. On page 174 is shown a somewhat similar figure of Horemheb's queen, standing beside the leg of her husband's colossus; but it is so much damaged that one

cannot say whether the Luxor figure is identical with it. The queen's figure on the Luxor colossus of Rameses II (page 275) is surely later.



A STATUETTE OF
AN OFFICER.

This little wooden figure, now in Berlin, has great dignity and strength. The lines of the figure—especially of the stomach and legs—resemble those of the alabaster statuette shown here, and remind one of the paintings in the tomb of King Ay.



AN ALABASTER STATUETTE OF
A NOBLE.

This little 9-inch alabaster statuette, now in Cairo, was found in the Valley of the Tombs of the Kings, together with fragments bearing the names of Tutankhamen and Ay. The workmanship corresponds to that of the reign of Ay, and the figure seems to represent a great noble of that period.

THE REIGN OF
HOREMHEB

THE REIGN OF HOREMHEB

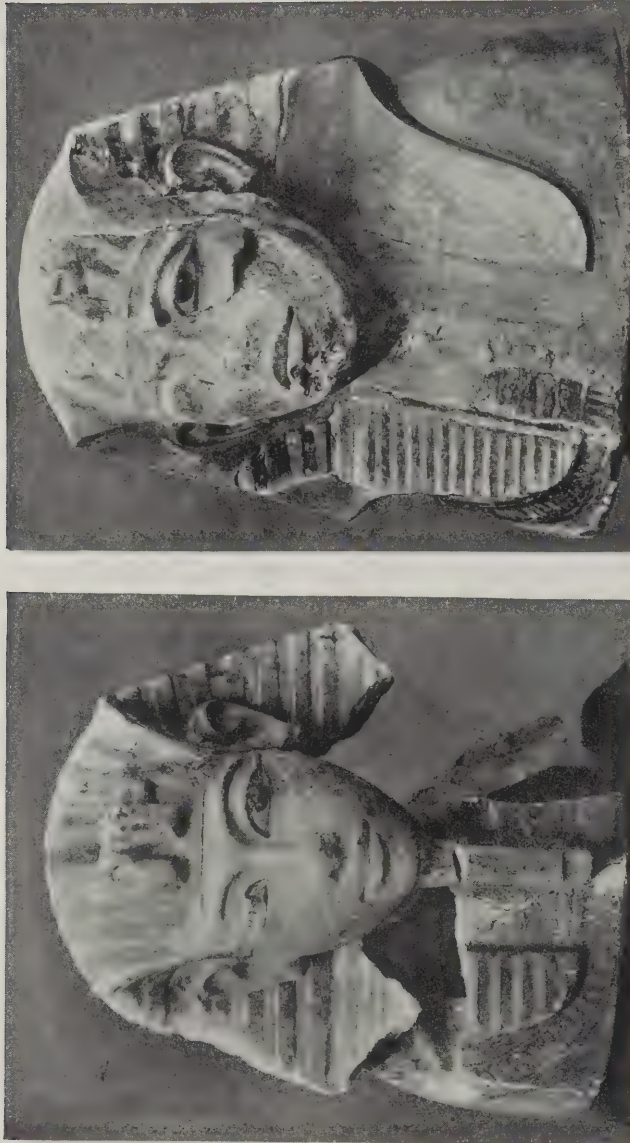
WHEN King Ay died the throne was seized by Horemheb, the Commander-in-Chief of the army, who was the greatest personage in the kingdom, and he legitimised his accession by marrying the Princess Mutnezem, Ay's daughter, and sister of Akhnaton's queen, Nefertiti. Horemheb was a conservative Egyptian, who set his face against foreign influences, reorganised the country on nationalist lines, and, so far as possible, obliterated the memory of the Tell-el-Amarna episode. During his reign the priesthood of Amon regained the power which had been taken from it by Akhnaton, and developed the great building schemes at Karnak and elsewhere which they had initiated under Tutankhamen and Ay.

From this reign dates the tremendous Hypostyle Hall at Karnak; and other important buildings in the same temple belong to this period. The smaller works show that the artistic life of this epoch was maintained at a high level. The charming painting in the papyrus of Nakht (page 243) is typical of this reign; and the statuettes on pages 245 and 246 show the great skill of the artists then at work.



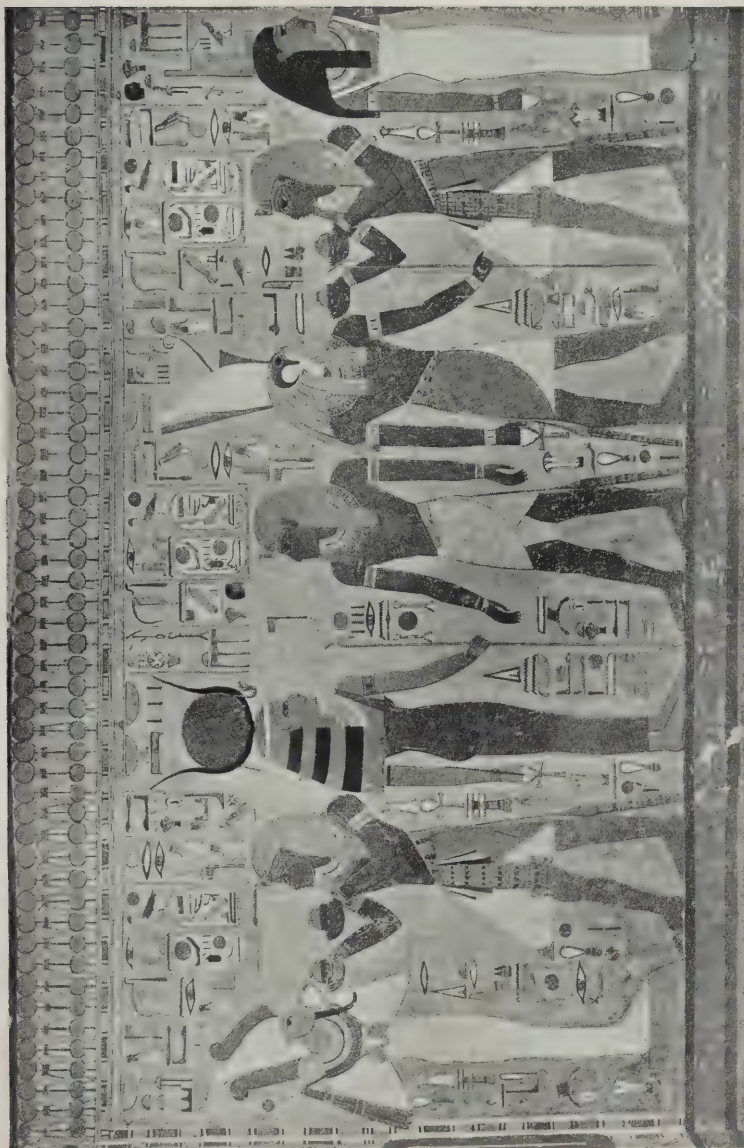
A STATUETTE OF THE PHARAOH HOREMHEB.

This statuette, about 2 feet high, is made of petrified wood, and is inscribed with the cartouches of Horemheb. It was found at Karnak, and is now in the Cairo Museum. It shows the Pharaoh holding a religious standard of some kind. The eyes were inlaid.



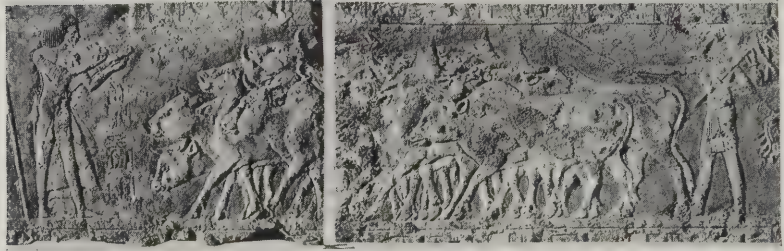
HEADS OF HOREMHEB FROM HIS CANOPIC JARS.

These two little heads, which are conventionalised portraits of the Pharaoh Horemheb, were found in his tomb in the Valley of the Tombs of the Kings, and had served as stoppers for the canopic jars. They are made of alabaster. The stripes of the headband are coloured alternately white and green; the eyes and eyebrows are painted in black, and the angle of the cornea is marked in red.



PAINTINGS FROM THE TOMB OF HOREMHEB.

In the interior of the tomb of King Horemheb, in the Valley of the Tombs of the Kings, there are some vividly coloured paintings showing the king in the presence of the gods. Here, from left to right, we see him before Osiris, Hathor, and Horus.



A SCULPTURED FRAGMENT FROM THE TOMB OF MAYA.

This fragment was found in the foundations of the Monastery of Apa Jeremias at Sakkâra, and came originally from the tomb of a certain Treasury official named Maya, whose date is not known from any literary evidence, but who seems by the style of the work to belong to the reign of Horemheb. The scene represents a herd of half-wild humped cattle being driven towards an official who notes their number. The grouping of the animals is masterly. The piece is in the Cairo Museum.



A SCENE FROM THE TOMB OF HORMIN.

This fragment comes from the tomb of a certain Hormin at Sakkâra, and is now in the Cairo Museum. It shows women dancing, beating tambourines, and clicking castenets, while men raise their arms in salutation. These reliefs may be dated to the reign of Horemheb.



I



3



2

TOILET UTENSILS AND A STATUETTE.

No. 1 is a wooden toilet utensil, about $6\frac{1}{2}$ inches long, having a spoon-like receptacle at the top. It is now in Berlin. No. 2 is in Paris, and is also of wood. No. 3 is a little wooden statuette much like that seen on page 244. They are all to be dated to the reign of Horemheb, I think, though No. 2 may be later.



RELIEFS FROM THE TOMB OF RII.

These reliefs come from the tomb of a certain Captain of the Bowmen, named Rii, and are now in Berlin. They show that personage and his wife (with a pet monkey under the latter's chair), receiving mortuary offerings from his relations. I assign the tomb to the early years of the reign of Horemheb, for the following reasons: The costumes are closely related to those of the Tell-el-Amarna period; and the eyes and other features of the faces also show the Akhnaton influence. (See the heads from the tomb of Neferrenpet; page 227). On the other hand, the name of Amon in the inscriptions is not erased, as it is in practically every inscription which was in existence when Akhnaton proscribed it. The ointment-cones upon the wigs are of the shape seen in Horemheb's reign, as, for example, in the mortuary chapel of Neferhotep.



A SCENE FROM THE FUNERARY PAPYRUS OF THE CAPTAIN OF THE KING'S ARCHERS, NAKHT.

This painting is to be seen on the funerary papyrus of a Captain of the King's Archers, named Nakht, which is now in the British Museum. It shows that personage and his wife, Tuau, standing beside the artificial lake in the garden of their villa, worshipping Osiris and the goddess of Truth, above whom the sun is held up in the hands of the goddess of the sky. The papyrus is to be dated to the reign of Horemheb. The god and his goddess are drawn in a manner similar to those in the tomb of Horemheb; the costumes of Nakht and his wife belong to that period; and the ointment-cones upon the wigs are shaped like those in that reign (see the previous page).



STATUETTE OF A PRIEST.

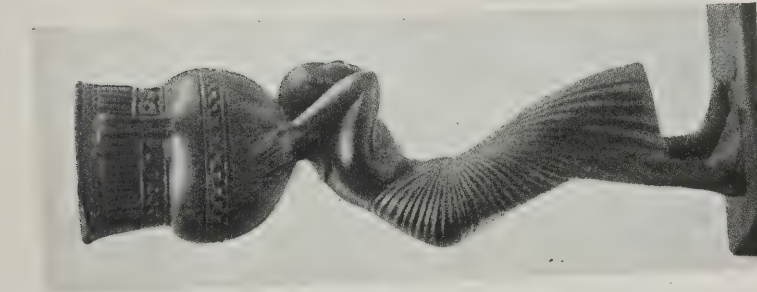
This charming little wooden statuette is in the Cairo Museum. It represents a shaven-headed priest; and by the style of the workmanship and costume it can be dated pretty closely to the reign of Horemheb.



3



2



1

TOILET UTENSILS.

These little figures bearing vases which contained unguents, or other requirements of the toilet, seem to date from the end of the Eighteenth Dynasty. No. 1 is now in Liverpool, No. 2 in Cairo, and No. 3 in Leiden. No. 1, one of the gems of Egyptian art, may well belong to the reign of Horemheb; No. 2 is perhaps a trifle earlier; and No. 3 has close connections, in the features of the face, with the Tell-el-Amarna age.



COFFIN LID PROBABLY OF HOREMHEB.

This is the lid of one of the coffins found in the hiding-place at Dêr-el-Bahri, where so many of the royal mummies had been buried in ancient times to save them from robbery. Upon it an inscription has been written in ink, giving the name of Rameses II; but the coffins and mummies were much confused, and the style of the workmanship shows clearly that this coffin is to be dated earlier than the reign of that king. The ears and mouth show the influence of the Tell-el-Amarna period; and the general features are much like those of the canopic heads of Horemheb, given on page 238. The condition in which the tomb of Horemheb was found does not preclude the possibility that his coffin was carried elsewhere in ancient times; but another possibility is that this coffin-lid belonged to Rameses I, who died a year later than Horemheb.

THE REIGNS OF
RAMESES I AND SETI I

THE REIGNS OF RAMESES I AND SETI I

HOREMHEB had no son, and on his death the Wazir Rameses came to the throne, perhaps being a relative of the late Pharaoh. He reigned only one year, and was succeeded by his son Seti, who has left us much excellent work. From this reign dates the great temple of Abydos, on the walls of which are the famous reliefs which are so much admired (pages 252 to 256).

The elaborate battle scenes which are so often seen on the temple walls begin to appear in this reign, bringing with them the suggestion that Egypt was now fighting for her life.



WRESTLERS AT A GYMKHANA IN HONOUR OF THUTMOSE III.

These wrestlers are painted on a wall of the little mortuary chapel of Amenmose, High Priest of the deified Amenophis I, in the reign of Rameses I or thereabouts. This chapel is in Dra abu'l Naga, at Thebes, and is numbered 19. The wrestlers perform in front of a shrine in which is a figure of the deified Thutmose III, the famous warrior king.

HEAD OF A PRINCE, PERHAPS
AFTERWARDS SETI I.

This granite head, found at Karnak and now in the Cairo Museum, has once had a side-lock of hair hanging down over the wig on the right side. This side-lock indicates that the man was a king's son; and there is a statue of Khamwast, son of Rameses II, whereon precisely this kind of lock is shown. The work is that of the early Nineteenth Dynasty, or possibly of the end of the Eighteenth Dynasty; but neither Tutankhamen nor Ay, nor yet Horemheb, had a son. We may therefore suppose that the head is that of Prince Seti, afterwards King Seti I, the son of Rameses I, for it is unlikely to belong to a generation later.



TWO HEADS OF SETHOS I.

Both these heads are on the walls of the king's temple at Abydos. The upper head is probably a good portrait; for it is much like his face as seen in his mummy at Cairo.



ISIS NURSING THE YOUNG PHARAOH.

This is one of the reliefs on the walls of the great temple of Seti I at Abydos, and shows the king sitting on the knees of Isis, "the divine mother," who lifts his face to hers and looks into his eyes.



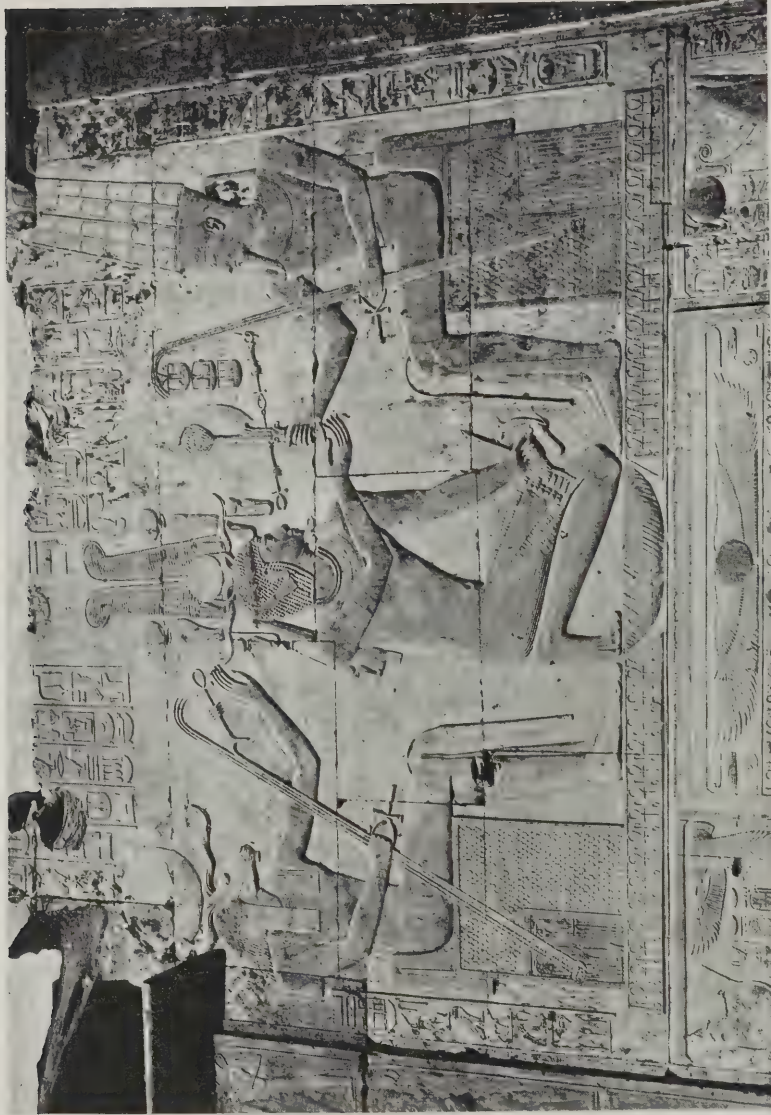
THE KING WITH THE GODDESS SEKHMET.

This relief, also in the temple at Abydos, shows the lioness-headed goddess Sekhmet holding the king's hand and presenting to his lips the necklace symbol, which possessed the magical properties of nutrition and was called *menat*, and also the *ankh* or symbol of life.



THE KING IN THE PRESENCE OF OSIRIS AND HORUS.

Here we see the king pouring a libation and burning incense before the enthroned Osiris, behind whom stands Horus. This is also at Abydos.



THE KING WITH AMON-RE AND HARMACHIS.

This photograph shows particularly well the delicate work of the reliefs in the Temple of Abydos. The king is seen kneeling between Amon-Re and the ram-headed Harmachis, and receiving from the former a curved sword and a mace.



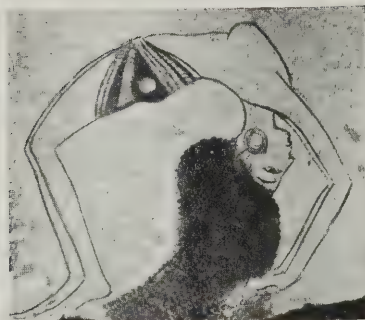
THE FIELDS OF THE UNDERWORLD.

This painting is in the tomb of Sennozem at Dêr-el-Medineh, Thebes, and shows the dead man and his wife ploughing and sowing in the fields of the Underworld. Egyptologists generally date this tomb to the Twentieth Dynasty, but the figure of Sennozem as seen above is very similar to those in the mortuary chapel of Amenmose, at Dra abu'l Naga, which dates from the time of Ramesses I or earlier (page 251). The main bands of inscription in the tomb give invocations to Re-Horakhti, which looks like the remains of the "heretic" period; and I do not think, therefore, that it can be dated later than the reign of Seti I.



SENNOZEM AND HIS WIFE
BEFORE THE GODS.

This is another painting in the same tomb as that shown on the previous page. The features of the faces here look like those of the Seti I period, but the costumes might be earlier; and the headdress of the women, and the garlands of lotus-flowers tied at the back of the head, are like those in the mortuary chapel of Neferhotep (Hay MS.), which dates from the reign of Horemheb. On the whole, however, I think that this tomb must be assigned to the reign of Seti I.



A FEMALE ACROBAT.

Here is a clever little piece of drawing on a fragment of limestone now at Turin. It represents a female acrobat bending backwards. The profile of the face and treatment of the eye seem to date it to about the reign of Seti I.



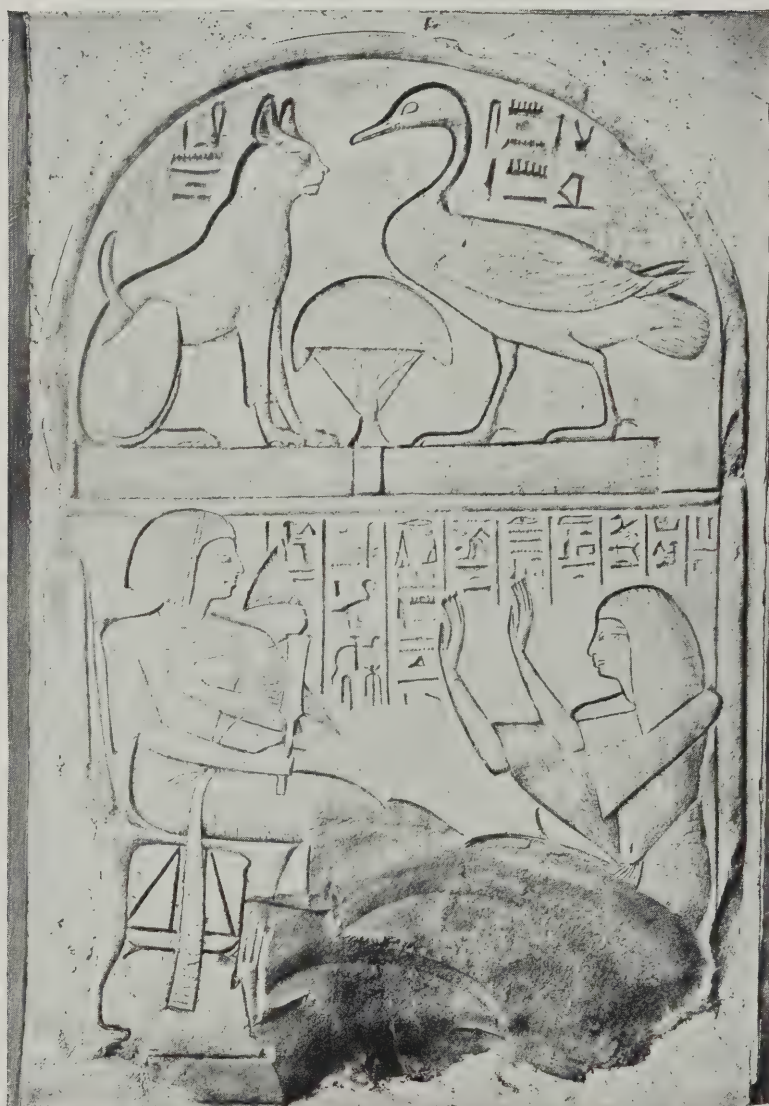
A SKETCH OF TWO WRESTLERS.

The fragment of limestone on which is this spirited little sketch of two men wrestling is in the Cairo Museum. The costume is that seen in the temple of Rameses II at Abydos (page 278), but the drawing looks rather earlier. It may therefore be assigned to about the reign of Seti I.



PAINTINGS FROM THE TOMB OF PESHEDU.

This is another tomb which is generally dated to the Twentieth Dynasty, and which I regard as considerably earlier. It belonged to a man named Pashedu, who is here seen kneeling beside a *dôm*-palm in adoration before the gods of the Underworld. The other figures are those of his relations; and there is much to suggest the Horemheb period in their costume and style. But, for various other reasons, I think the tomb dates from the reign of Seti I, though not later.



A STELA OF PESHEDU.

This curious limestone votive stela, about 1 foot high, shows Peshedu, who is probably to be identified with the owner of the tomb discussed on the last page, adoring the deified Prince Wazmose, a patron of the necropolis. Above, there are a cat and a goose, the one being called "The cat of the Lady of Heaven" and the other "the good goose of Amon." The stela is now in Cairo. The costumes, the profile of Wazmose, and the formation of the eye and eyelid of Peshedu, date it to the reign of Seti I at latest.



THE HEAD OF A LADY.

This is the upper part of a statuette of a woman, about 3 feet high. She is one of a group, consisting of a certain Ptahmai, two women, and a boy and girl, now in Berlin. At first sight the work looks like that of the reign of Horemheb, but the features of this face recall those seen on the stela on the previous page, and belong, I think, to the reign of Seti I.



A ROYAL PRINCE AND HIS NURSE.

This little statuette, now in London, represents some great lady of the land who is acting as nurse to a child wearing the side-lock denoting a royal prince. The costume is like that seen in the reigns of Ay and Horemheb, but the treatment of the face is more like the work of the reign of Seti I, and the latter Pharaoh was the first king for five reigns to whom a baby-prince could have belonged. I therefore suggest that we have here the figure of a little son of Seti I on his nurse's lap.

THE REIGN OF
RAMESES II

THE REIGN OF RAMESES II

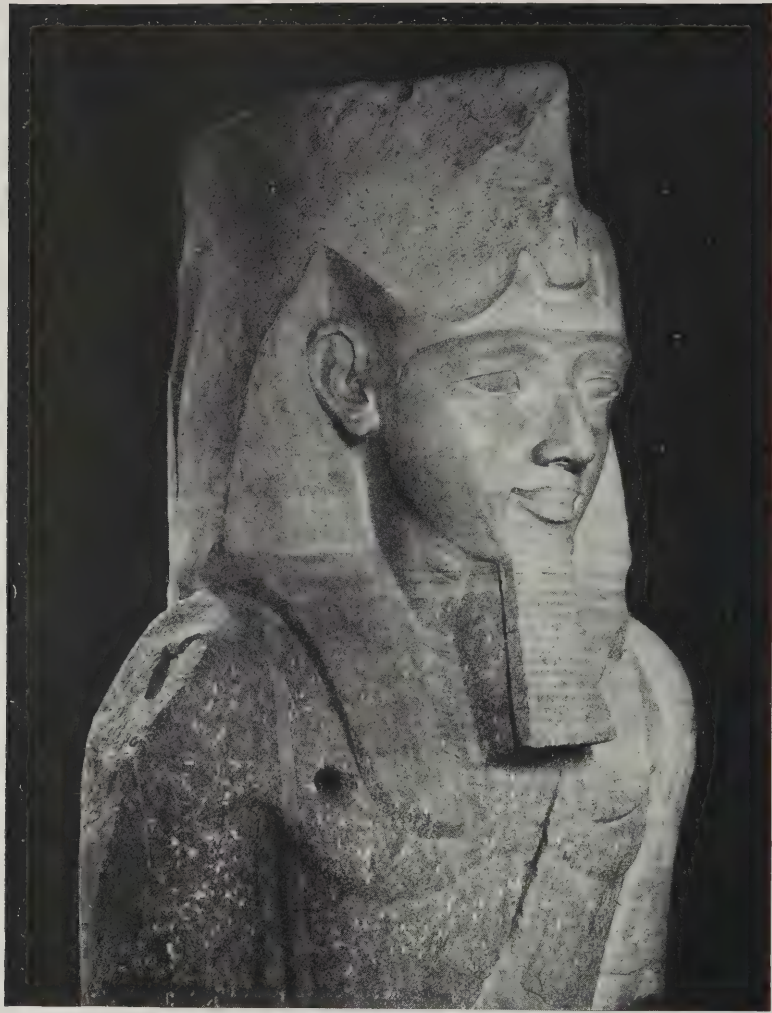
THE long reign of this Pharaoh has left us a very large number of monuments and smaller antiquities, some of which show that the art of the period was still at a high level of skill and taste. The magnificent statue of Rameses II, shown on page 267, is one of the great masterpieces ; and the small figure of the king on page 269 is one of the finest pieces ever produced in ancient Egypt.

It was an age of tremendous building activity, and the rock temple of Abu Simbel (pages 271 and 272) is a worthy monument of a great epoch. Something of the luxury of the period can be gleaned from the jewellery and vases shown on pages 280 and 281.



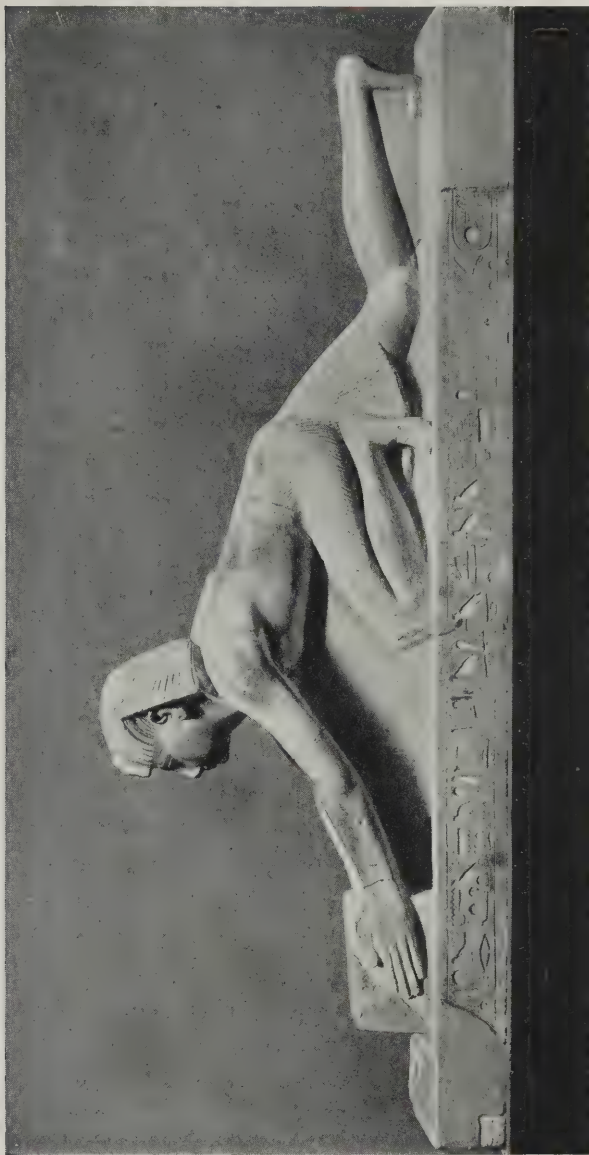
STATUE OF THE PHARAOH RAMESES II.

This majestic statue of black granite, about 6 feet high, is now in Turin, and is thought to have come from Karnak. It is inscribed with the cartouches of Rameses II.



UPPER PART OF A COLOSSUS OF RAMESES II.

The upper part of the colossal statue of Rameses II shown above was brought from the Ramesseum to the British Museum many years ago. It is made of granite.



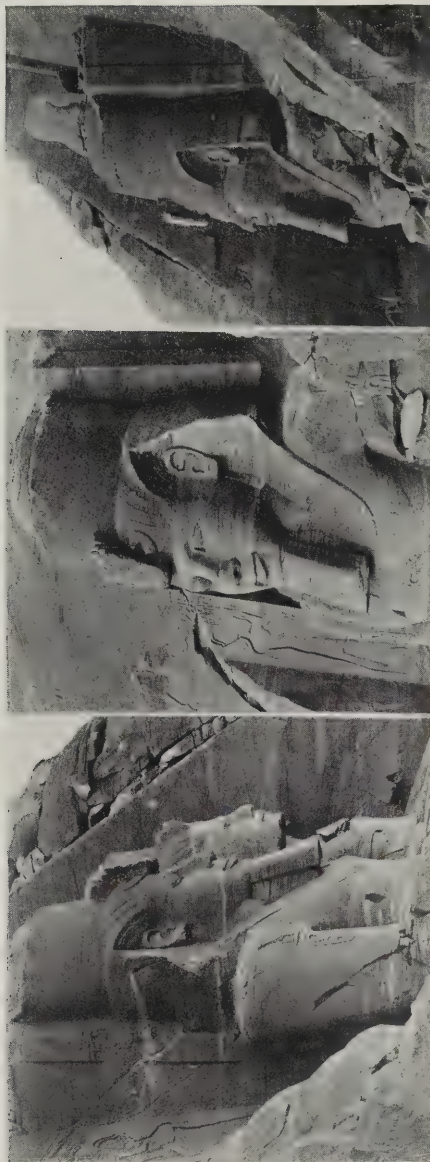
STATUETTE OF RAMESES_II KNEELING BEFORE A GOD.

This beautiful little statuette, now in the Cairo Museum, represents the king kneeling to present an offering to one of the gods. It is one of the particular gems of Egyptian art.



A STATUETTE OF RAMESES II.

This little statuette, made of schist, was found at Karnak, and is now in the Cairo Museum. It is about 10 inches high, and is inscribed with the name of Ramses II, who is seen in the act of presenting to the gods a shrine on which are three small figures apparently representing Amon-Re and Harmachis with the king between them.



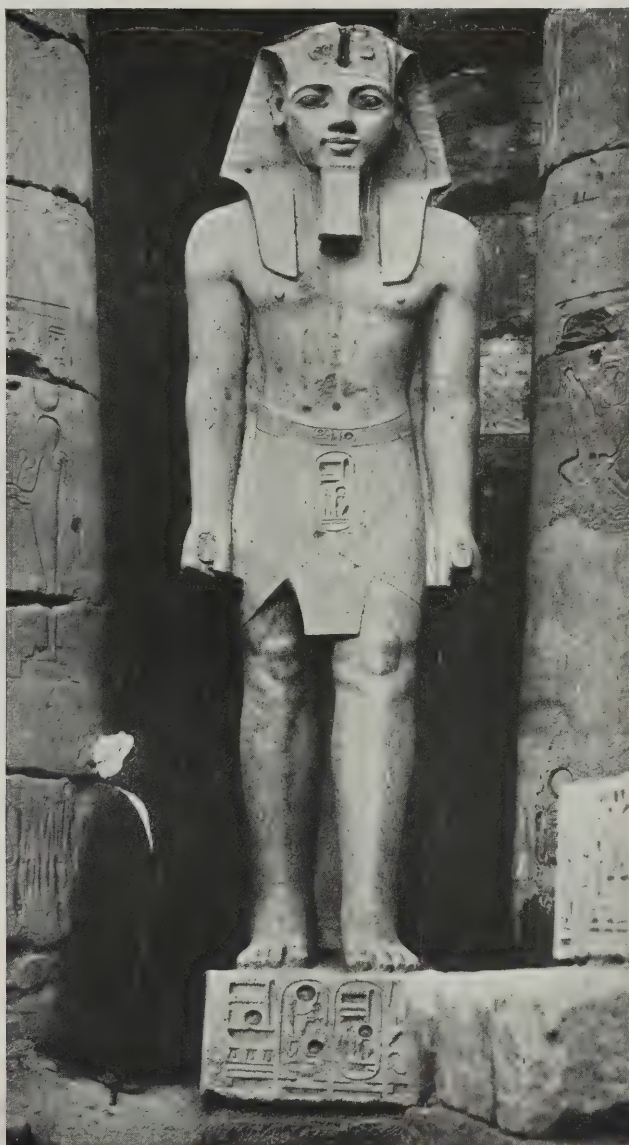
THE COLOSSAL FIGURES OF RAMESES II AT ABU SIMBEL.

Here are some views of the heads of the great colossi in front of the temple of Rameses II at Abu Simbel.



TWO OF THE COLOSSAL FIGURES INSIDE THE
TEMPLE OF ABU SIMBEL.

The great hall of the temple of Abu Simbel is cut into the face of a hill, and on either side are four of these huge figures sculptured in the living rock. They represent the Pharaoh Ramesses II.



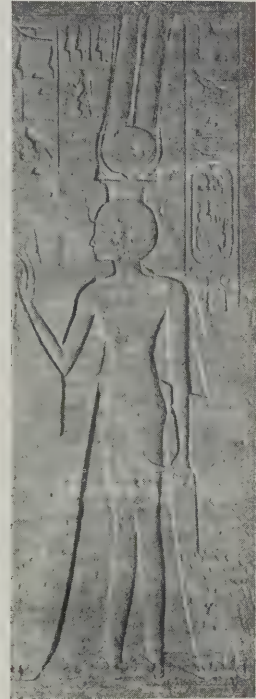
ONE OF THE COLOSSAL STATUES IN THE
TEMPLE OF LUXOR.

This pink-granite colossus is one of several such statues placed by Rameses II in the Forecourt which he built in front of that part of the temple of Luxor erected by Amenophis III.



A STATUE OF QUEEN
MUT-NEFERTARI.

This figure stands beside the leg of the colossus of Rameses II shown on the previous page, and represents that Pharaoh's wife, Mut-nefertari. It can at once be seen, I think, that this statue is later in date than that shown on page 231.



A FIGURE OF QUEEN
MUT-NEFERTARI.

This is a representation of Queen Mut-nefertari on a wall of the smaller temple at Abu Simbel.



FIVE OF THE SONS OF RAMESES II.

These figures of the sons of Rameses II are represented on a wall of the Forecourt built by that king in the Temple of Luxor. They each wear the side-lock denoting a royal prince.



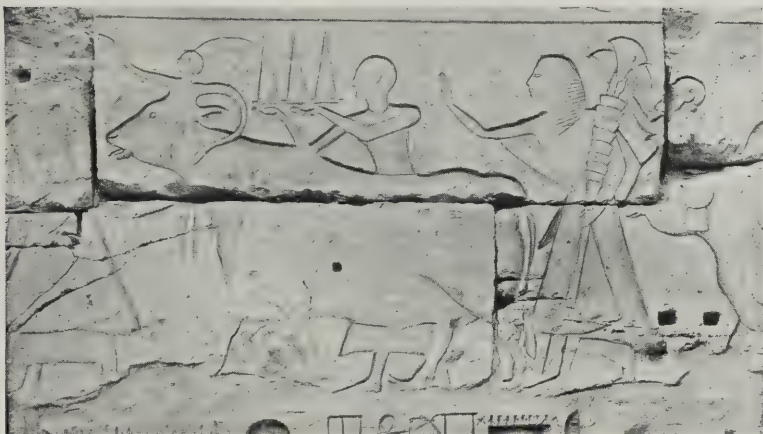
QUEEN MUT-NEFERTARI.

This painting of Queen Mut-nefertari, wife of Rameses II, is to be seen on a wall of her tomb in the valley of the Queens at Thebes. It shows her presenting two vases and a quantity of food-offerings to the gods.



QUEEN MUT-NEFERTARI.

This painting, also from the tomb of Mut-nefertari, shows the queen being led to the Underworld by Isis. The cheek of the queen is painted pink, this being the first time in the course of Egyptian art that a naturalistic colouring of the face is attempted instead of the usual flat wash of one tone.



SACRED BULLS LED TO THE TEMPLE.

This scene is on a wall in that part of the Temple of Luxor built by Rameses II; and shows the sacred bulls, with decorated horns, being led by priests and nobles to the temple.



PRINCE AMENHERKHEPSHEF CATCHING A BULL.

This scene is on a wall in that part of the great Temple of Abydos built by Rameses II, and shows the king's son Amenherkhepshef, with his father behind him, performing the ceremony of catching a bull for sacrifice.



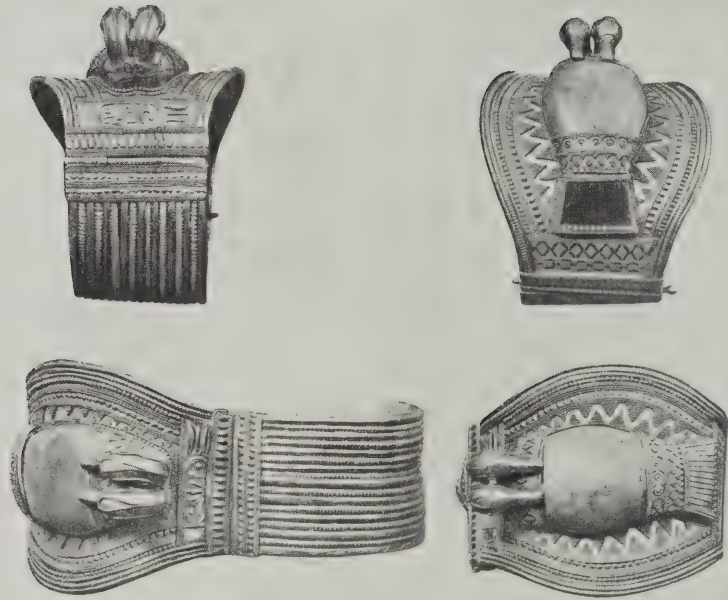
THE CHARIOT OF RAMESES II.

This relief is on a wall of the temple of Rameses II at Abydos, and represents the grooms and court officials waiting with the royal chariot and horses for the Pharaoh's return from a service in the temple.



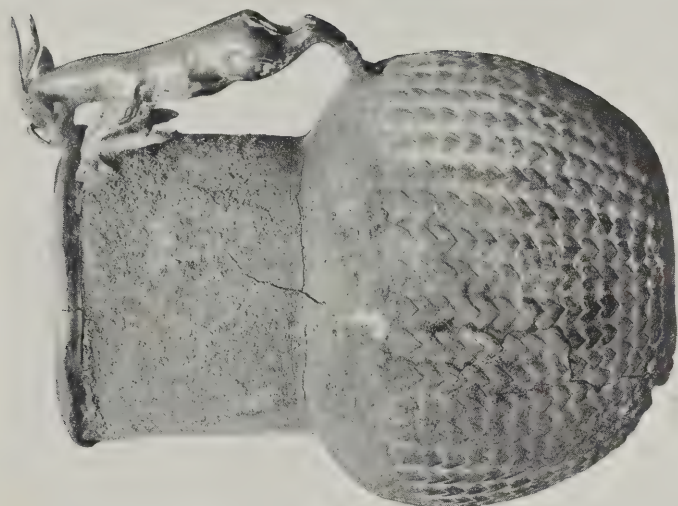
A STATUETTE OF A SUPERINTENDENT OF THE PALACE.

This statuette, of red sandstone, about 2 feet high, was found at Karnak, and is now in the Cairo Museum. It belonged to a Superintendent of the Palace whose name is lost, and it seems to date to about the reign of Rameses II.

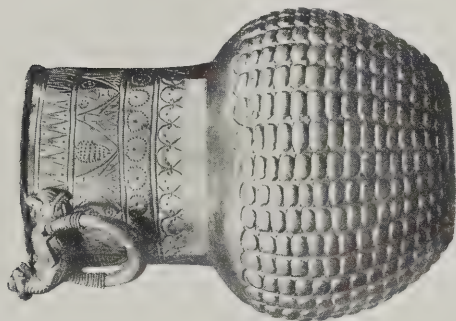


A GOLD BRACELET FROM BUBASTIS.

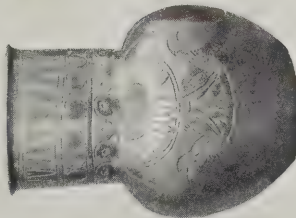
This gold bracelet, now in Cairo, was part of the "find" of jewellery and plate made at Tell-Basta. It is inscribed with the cartouche of Rameses II. The filigree work and the chasing are good, but the curious design, which seems to represent two ducks, is rather clumsy. There is a piece of lapis-lazuli let in to form the body of the ducks.



3.



2.



1.

GOLD AND SILVER VASES FROM BUBASTIS.

These vases come from the same "find" as the bracelet on the previous page, and probably have the same date. They are now in Cairo. The two views of No. 1 show a gold vase about 3 inches high. No. 2 is also gold and is about 4 inches high. No. 3 is silver, but the goat which forms the handle is gold.

THE LATER
RAMESSIDE PHARAOHS

THE LATER RAMESSIDE PHARAOKHS

RAMESES II left his throne to his son Merenptah, whose daughter (?) Tausert ultimately became heiress of the kingdom. She was married first to Septah, who, after a short reign, was succeeded by Seti II, who married his widow. The next Pharaoh was Setnakht, the founder of the Twentieth Dynasty, who was followed by Rameses III. Then came a series of Pharaohs of the name of Rameses, ending with Rameses XII, after which the High Priests of Amon claimed the sovereignty.

The art of the reign of Seti II was still at a high standard, and the reliefs of that king in his tomb (page 288) are of great beauty. The jewellery of his reign is also good (page 289). The figures of Rameses III and his sons in their tombs (pages 291 and 292) show great skill; but the finest work of this reign is the hunting-scene (page 293) which decorated one of the walls of the temple of Medinet Habu.

There are large numbers of statues and other objects dating from the reigns of the later kings of the name of Rameses, but the work is not as great as in the Eighteenth and Nineteenth Dynasties, and we see that a general decline has begun.



A STATUE OF THE PHARAOH MERENPTAH.

This granite statue, now in Cairo, was found in the temple of Merenptah at Thebes, and is inscribed with that king's name.



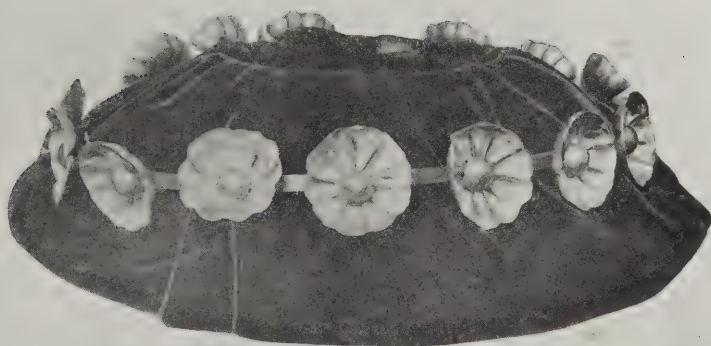
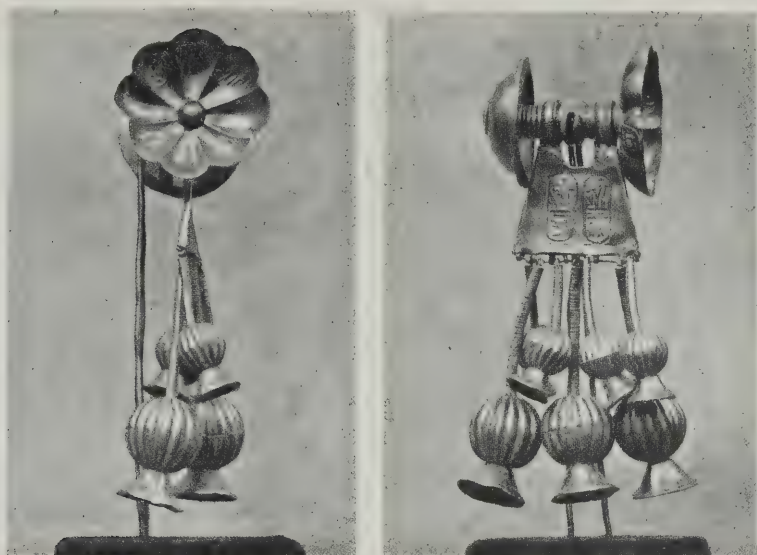
THE LID OF THE SARCOPHAGUS OF MERENPTAH.

This is the lid of the pink granite sarcophagus of Merenptah as it lies in his tomb at Thebes.



THE FIGURE OF SETHOS II IN HIS TOMB.

This delicately executed figure of the Pharaoh Sethos II is to be seen on the right wall of his tomb at Thebes, near the entrance.



THE JEWELLERY OF QUEEN TAUSERT.

The upper pictures give two views of one of a pair of gold earrings, about 5 inches in length, representing a poppy and six poppy-pods, inscribed with the cartouches of Seti II, and probably worn by his queen, Tausert. The lower photograph shows the queen's coronet, also of gold. These jewels were found in a hiding-place in the Valley of the Tombs of the Kings, and are now in the Cairo Museum.



A STATUE OF RAMESES III.

This life-size granite statue was found at Karnak, and is now in the Cairo Museum. It is inscribed with the name of Rameses III, and shows that Pharaoh holding the ram-headed standard of Amon.



RAMESES III LEADING HIS SON TO THE GODS.

These figures are on a wall of the tomb of Prince Khamwast in the Valley of the Queens at Thebes. The prince was a son of Ramesses III, and died during his father's lifetime.



RAMESES III AND HIS SON LED BY ISIS.

Another of the sons of Rameses III. to die in his youth was Prince Amenherkhepshef, who had held the honorary office of Master of the King's Horse. This painting is in his tomb in the Valley of the Queens at Thebes, and shows him following his father, who is led forward by the goddess Isis into the presence of the gods.



THE PHARAOH RAMESES III HUNTING WILD BULLS.

This magnificent scene is sculptured upon a wall of the Temple of Medinet Habu, and shows Ramses III in his chariot, spearing wild bulls, which he and his sons (represented in smaller size below) have wounded with their arrows. The bulls have been rounded up amongst the rushes beside a lake full of fish. The drawing of the bulls is masterly; and there is here also one of the most beautiful figures in Egyptian art, namely that of the prince shooting with his bow and arrows, at about the middle of the lower part of this photograph.



FIGURES OF EGYPT'S CONQUERED ENEMIES.

These coloured enamel plaques, each 10 or 12 inches in height, were found at Medinet Habu, in the temple of Rameses III, and are now in the Cairo Museum. They represent the nations which the Pharaoh liked to think were subject to him. The types are identified by M. Daressy as follows: 1. Syrian; 2. Lebanon; 3. Libyan; 4. Libyan; 5. Western Oases; 6. Nomad Syrian; 7. Hittite; 8. Ethiopian; 9. Ethiopian; 10. Sicilian; 11. Syrian; and 12. Philistine.



RAMESES IV MAKING OFFERINGS TO THE MOON-GOD.

This relief is on a wall of the Temple of Khonsu, the Moon-god, at Karnak, and shows Rameses IV offering to that god.



RAMESES VI TRIUMPHANT OVER HIS ENEMIES.

This curious piece of work, sculptured in granite, was found at Karnak, and is now in the Cairo Museum. It bears the cartouches of Rameses VI, and shows him leading forward a captive whose elbows are painfully bound behind him, while the symbolic royal lion is seen at his feet, and the royal hawk spreads its wings over his crown.



A HIGH PRIEST OF AMON WITH THE GOD OF WISDOM ON HIS SHOULDERS.

This curious granite statue, just under 3 feet in height, was found at Karnak, and is now in Cairo. It is inscribed with the name of Rameses-nakhtu, High Priest of Amon, and Master Builder during the reigns of Rameses IV to Rameses X. He is represented seated with a scroll upon his lap, and on his shoulders is the ape of Thoth, the god of Wisdom, who is supposed to be directing his thoughts. There is another figure of the same personage upon the next page.



1.

2.

STATUETTES OF THE LATER RAMESSIDE PERIOD.

No. 1 is the upper part of a little granite statuette, found at Karnak, and now in Cairo. It is uninscribed, but the style of work is that of the later Rameside kings. No. 2 is a small statuette of schist belonging to a certain High Priest of Amon named Rameses-nakhtu, who was an important personage during the reigns of Rameses IV to Rameses X (1167-1121 B.C.). He is here represented kneeling behind an altar on which are figures of the Theban trinity—Amon, Mut, and Khonsu.



A STATUETTE OF THE PRIEST IPUY.

A priest of Amon named Ipuu is here seen kneeling behind an altar on which sits a figure of a sacred ape. The statuette is about a foot high, and is made of schist. It was found at Karnak, and is now in the Cairo Museum. By the style of the workmanship it seems to date from the later Ramesside period.



PAINTINGS FROM THE FUNERAL PAPYRUS OF A PRIESTESS.

The lady for whom this papyrus, now in the Cairo Museum, was made was named Herubn, and held the positions of Songstress of Amon and Second Priestess of Mut of Karnak. Here she is seen in the Underworld falling on her knees before the god Amon in the form of a ram.



PAININGS FROM THE FUNERAL PAPYRUS OF A PRIESTESS.

This is another picture from the papyrus of Herubn. Here she is seen prostrating herself before a crocodile god, into whose presence she has come in the Underworld.



THE GOLD EARRINGS OF RAMESES XII.

These elaborate gold earrings, nearly 7 inches long, were found at Abydos, and are now in Cairo. They are inscribed with the cartouches of Rameses XII, the last Pharaoh of that name.

THE TWENTY-FIRST TO
TWENTY-FOURTH DYNASTIES

THE TWENTY-FIRST TO TWENTY-FOURTH DYNASTIES

AFTER the collapse of the Ramesside dynasty, there follows a period which is historically very confused, and during which Upper Egypt, if not the whole country, was dominated by the High Priests of Amon.

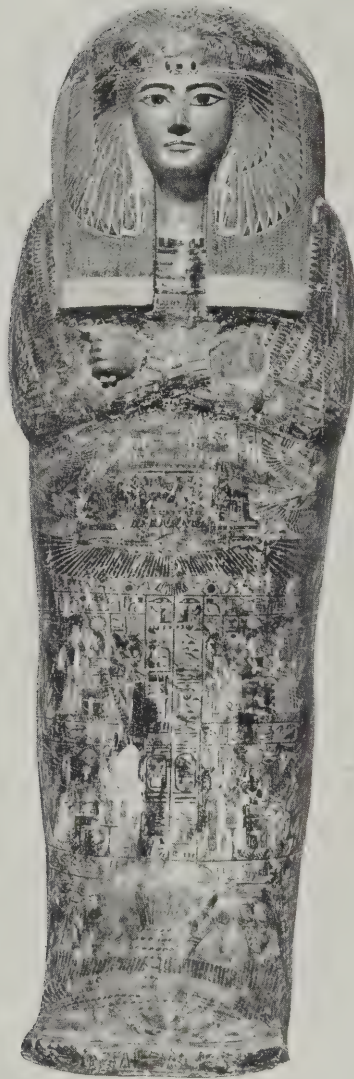
Art, however, definitely shows itself here and there, though the general level is not of the highest. The mirror-case shown on page 307 is charming, and the head of the coffin-lid on page 308 is perhaps the finest piece of work of this kind now remaining.

Then came the Twenty-second Dynasty, which is thought to have been of Libyan origin ; and of this period there is the excellent bronze statuette of Queen Karomama (page 310), and the beautiful figure of Takushet (page 311). The Twenty-third and Twenty-fourth Dynasties are of little importance, and occupy only about thirty years.



MIRROR-CASE OF QUEEN HENT-TAUI.

This mirror-case, of wood and ivory, was found at Dêr-el-Bahri in the coffin of Queen Hent-taui, wife of Nesubenebbed.



THE COFFIN OF QUEEN MAKARE-
MUTEMHET.

This fine coffin-lid, found at Dêr-el-Bahri, and now in Cairo, belonged to Queen Makare-Mutemhet, wife of Painezem I.



THE COFFIN OF QUEEN ASTEMKHEB.

Here are the coffin and lid of Queen Astemkheb, who died probably during the reign of the Pharaoh Amenemopet. They were found at Dêr-el-Bahri, and are now in Cairo. The design on the lid, when closely examined, will be seen to be very striking and elaborate. The painting in the interior is also good. The colours are very rich.



BRONZE STATUETTE OF QUEEN KAROMAMA.

This statuette, about 2 feet high, comes from the Serapeum, and is now in Paris. It is made of bronze, inlaid with gold, copper, and platinum, and is inscribed with the name of Queen Karomama, wife of the Pharaoh Takeloth I. She appears to be wearing a state wig over her natural hair, the fringe of which can be seen. The skirt of the dress is made in the form of wings which lap round the legs to the ankles.



STATUETTE OF THE LADY TAKUSHET.

This beautiful little bronze statuette, which comes from Bubastis, is now in Athens. It represents a lady named Takushet, and is about 2 feet in height. I should think by the style of the workmanship, and by the character of the name, that it is to be dated to the first half of the Twenty-second Dynasty.

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THE TWENTY-FIFTH TO
THIRTIETH DYNASTIES

THE TWENTY-FIFTH TO THIRTIETH DYNASTIES.

DURING the Twenty-fifth Dynasty Egypt was under the dominion of Ethiopia, but, in spite of the fact that the throne was occupied by negro Pharaohs, there was a fresh outburst of artistic life. The little figure of Queen Amenardus on the lap of the god Amon (page 318) is a work of the highest skill, and the head of Mentuemhet (page 319) is a strikingly realistic piece of work.

Then comes the Twenty-sixth Dynasty, when the new dynasty of native Egyptian Pharaohs attempted to revive the glories of Egyptian art by taking their inspiration from the best of the early periods. The Berlin and Carlsberg heads (pages 321 and 322) are magnificent.

The Twenty-seventh to Twenty-ninth Dynasties cover the period of the Persian invasion, and the native recovery; and the Thirtieth Dynasty brings once more a great artistic revival, as seen in the statuary from the tomb of Psametek (pages 330 and 331).



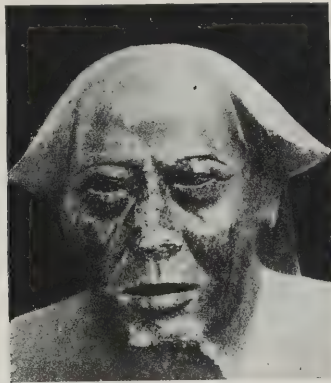
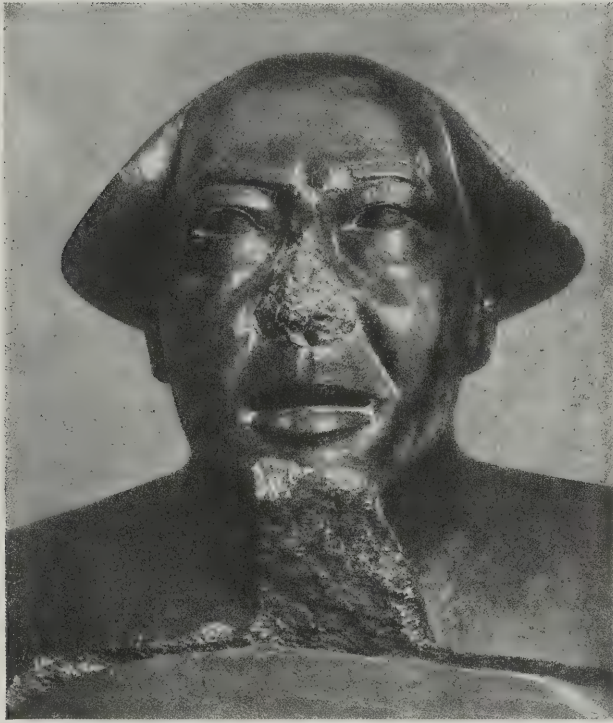
STATUE OF QUEEN AMENARDUS.

This alabaster statue, about 5 feet in height, was found at Karnak, and is now in Cairo. It represents, as the inscription states, Queen Amenardus, who was the daughter of the Pharaoh Kashta, the sister of Shabaka, and the wife of Piankhy II, and lived during the somewhat confused period of the beginning of the Ethiopian dominion.



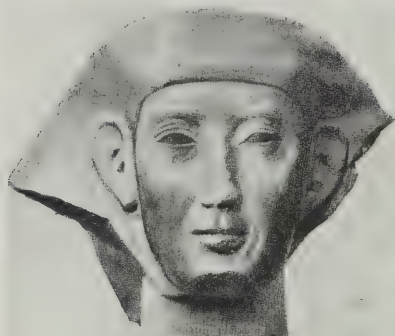
QUEEN AMENARDUS AND THE GOD AMON.

The high artistic sense displayed in this Dynasty is nowhere more clearly shown than in this little blue-glazed fragment, about 5½ inches high, in the Cairo Museum. It represents Queen Amenardus (see the previous page) seated upon the knees of Amon. Her right arm clasps him around the middle, and her left is flung around his neck, while he holds her wrapped in his divine arms. The perfection of the modelling is seen better in the second photograph, where, for instance, the pressure of her shoulder against the muscles of his left arm is treated with fine realism. The queen's cartouche is inscribed on the front of the throne.



HEAD OF THE WAZIR MENTUEMHET.

This black granite head of a statue now lost was found at Karnak, and is now in the Cairo Museum. It represents Mentuemhet, the great Wazir of the Ethiopian Pharaoh Taharka, who did so much for Egypt in the terrible days of the Assyrian invasion.



HEAD OF AN UNKNOWN MAN.

This head is in the British Museum. It is so like the head of Nesiptah, shown below, that I think it must belong to the same period, though it is usually dated to the Thirteenth Dynasty or thereabouts.



STATUE OF NESIPTAH, SON OF MENTUEMHET.

This statue is in the Cairo Museum, and represents Nesiptah, son of the great Wazir Mentuemhet, shown on the previous page.



STATUETTE OF AN UNKNOWN MAN.

This little wooden figure, about 1 foot in height, is now in the Cairo Museum. The eyes were once inlaid. It represents a man wearing a cloak over one shoulder, in a manner sometimes seen on monuments of the Twenty-sixth Dynasty. It was found at Abusir.



HEAD, PERHAPS OF NECTANEBO I BEFORE HIS ACCESSION.

This head, which is of green serpentine, and is in the Berlin Museum, must be considered together with the head on the next plate. If both represent the same person, as I there suggest, and if the latter is a portrait of Ahmose II, then the head here shown represents that personage while he was still a private individual, during the reign of Aприя. Whether this conjecture be correct or not, I think we may certainly date this realistic piece of work to about this period.



HEAD OF A PHARAOH, PERHAPS AHMOSE II.

This head, which is at Carlsberg, is sometimes attributed to the Middle Kingdom, but I think it shows more similarity to the Berlin head (page 321) than to the obsidian Amenemhet III (page 99). I should like to suggest that both the Berlin head and the head here shown represent the same individual, for the profiles are very similar. The one, however, represents a private person, and the other a king. The Pharaoh Ahmose II was a private person before he came to the throne; and the Berlin head might be a portrait of him while he was still uncrowned. The royal head shows a face with fewer lines, but this might be due to the effort of the artist to produce a more serene expression, as befitted a king. It is not a portrait of Psametek I, whose features are known, and are quite different.



I.



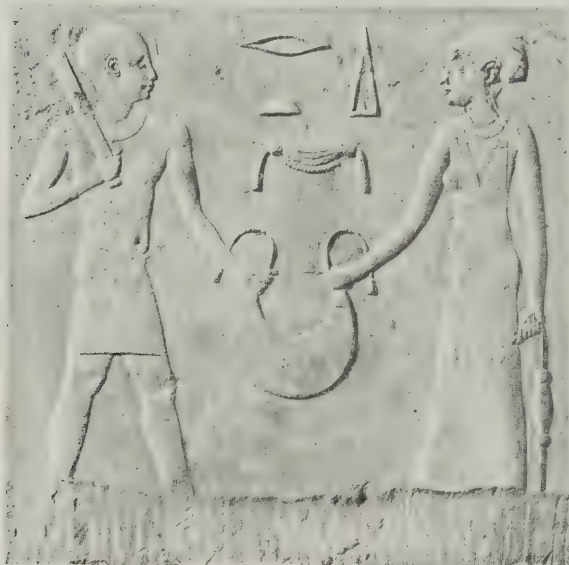
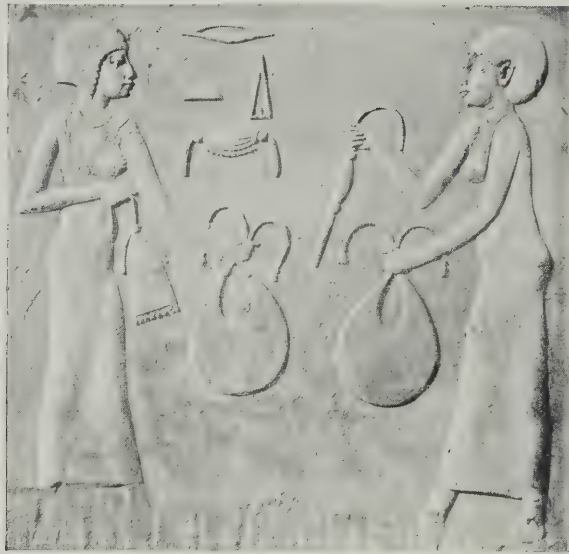
2.

1. A FIGURE OF QUEEN ANKHNES-NEFERABRE.

Queen Ankhnes-neferabre was the daughter of the Pharaoh Psametek II and wife of Ahmose II. This figure is sculptured upon the lid of her sarcophagus, now in the British Museum.

2. ISIS, HOLDING A FIGURE OF OSIRIS.

This figure of Isis extending her wings on either side of a statuette of Osiris is in the British Museum. It was dedicated by a certain Sheshenq, who was Steward of the Palace of Queen Ankhnes-neferabre.



A GIFT OF NECKLACES AT THE TOMB OF
PSAMETEK-NEFERSAMU.

These reliefs, now in the Cairo Museum, are from the tomb of a scribe named Psametek-Nefersamu, and show the large necklaces or collars which were brought to the tomb as offerings. The name of the owner, compounded with Psametek, indicates that the work belongs to the Twenty-sixth to Thirtieth Dynasties; but the features of the faces of the women suggest the earlier date (see page 323).



BRINGING OFFERINGS TO THE TOMB OF ZANEFER.

These reliefs, now in Cairo, are from the tomb of a scribe named Zanefer, son of a certain Ankh-Psametk. The exact date is not known, but the fact that the father of the owner of the tomb has a name compounded with Psametk (which is written in a cartouche) shows that the work is not earlier than the reign of Psametk I (663-609 B.C.), and may well belong to about the year 580 B.C. or so. Note particularly the expressive attitudes of the six calves.



MUSICIANS AT THE TOMB OF ZANEFER.

Here are more reliefs from the same tomb as those shown on the previous plate, but these are in the museum at Alexandria. An old man plays a harp, a woman beats a drum, and two other women play respectively a lyre and a guitar. Other women, not shown on these photographs, clap their hands in time to the music. The features of the face of the woman beating a drum have some similarity to those of Queen Ankhnes-neferabre, shown on page 323, which fact is an aid to the dating of these reliefs.



STATUETTE OF AN UNKNOWN MAN.

This statuette, the feet of which are lost, is now in the Berlin Museum. The head is evidently a portrait, but the body is represented in conventional style. It is probably to be dated to the Twenty-sixth Dynasty, the age of realism; and the face may be compared with that of the harper on page 326.

HARPOCRATES.

ANUBIS.

ISIS.

SEKHMET.

HORUS.



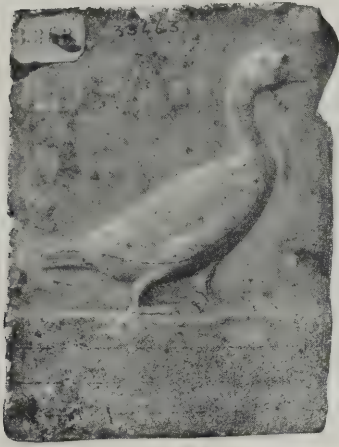
HORUS.

NEITH.

BES.

STATUETTES OF THE GODS.

The figures of Harpocrates, Anubis, Sekhmet, Horus, and Neith are made of bronze; that of Isis is of alabaster; and that of Bes faience. They are in the Cairo Museum, and all date from between the Twenty-sixth and Thirtieth Dynasties.



SCULPTORS' TRIAL-PIECES.

These limestone trial-pieces, all between 5 and 6 inches in height, are examples of many in the Cairo Museum and elsewhere, some of which come from Sakkâra, and some from other centres. They are the work, probably, of students in the schools of sculpture; but their date cannot be definitely given, though they seem to belong to the period between the Twenty-sixth and Thirtieth Dynasties, or possibly, in certain cases, later.



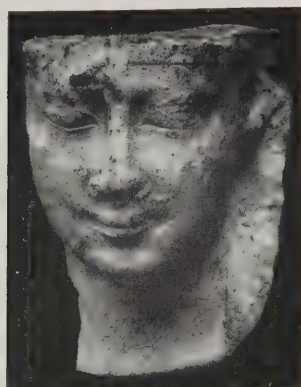
PSAMETEK, A COURT OFFICIAL, AND THE HATHOR COW.

This fine piece of work was discovered at Sakkâra in the tomb of a certain Psametek, who was a high official at the court of Nectanebo I. It shows him standing in front of the goddess Hathor in the form of a cow. It is about 3 feet in height, and is made of a hard green basalt.



ISIS AND OSIRIS.

These two figures of green basalt, each about 3 feet high, represent Isis and Osiris, and were found at Sakkâra in the tomb of Psametek, a court official of the reign of Nectanebo I. They are now in the Cairo Museum.



SCULPTORS' TRIAL-PIECES FOR THE KING'S HEAD.

These limestone trial-pieces, varying in size from 5 to 8 inches, representing the head of a Pharaoh, are examples of a large number of more or less similar heads in the Cairo Museum and elsewhere. Three of those here shown are in Cairo, and the fourth in Munich. The majority of these heads were found at Sakkâra, where there seems to have been an important art school (see also page 329). It has generally been thought that they represent various kings, but I am inclined to think that they are all students' studies of a single Pharaoh, probably Nectanebo I, some made when he had grown fuller in the face. They are not realistic enough to belong to the Twenty-sixth Dynasty; and they are not like the work of the reign of Haka and other kings before the Thirtieth Dynasty. They correspond more to the work from the tomb of Psametek at Sakkâra (page 331), which belongs to the reign of Nectanebo I. The head of Nectanebo II is quite different.



A HEAD OF AN UNKNOWN PHARAOH.

This head, about 8 inches high, made of green slatestone, is now in Turin. I think it is to be identified as a portrait of Nectanebo I, though there is no inscription. (See my note on the previous page.)



A BUST OF AN UNKNOWN PHARAOH.

This fine granite bust is now in Florence. I think, judging by the workmanship, that it is to be identified as Nectanebo I, but there is no inscription. (See my note on page 332.)



ONE OF THE LIONS OF NECTANEBO II CARRIED TO ROME.

The above is one of the lions which were found in Diocletian's baths in Rome, whither they had been brought from Egypt. They are now in the Vatican. They were made during the reign of Nectanebo II, but the pose was traditional (see page 170).

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THE PTOLEMIES AND
ROMAN EMPERORS

THE PTOLEMIES AND ROMAN EMPERORS

THE Thirty-first Dynasty marks the ten years of the second Persian occupation of the country. Then came Alexander the Great, who, with his successor, is considered as the Twenty-second Dynasty. Next followed the Ptolemaic kings, who are sometimes spoken of as the Thirty-third Dynasty. They were Macedonian Greeks and governed Egypt from the new seaport of Alexandria; but they deemed it policy to encourage the erection of great temples throughout the country, and some of the best-known of these buildings date from this period.

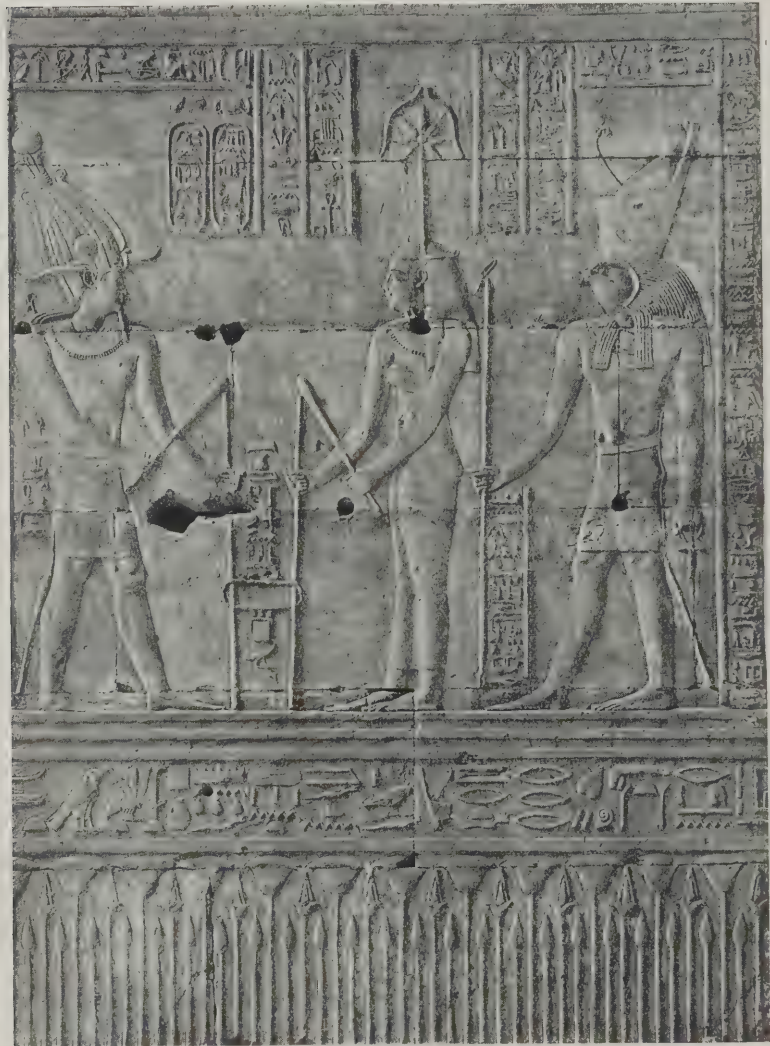
The art of this age is quite distinctive, and the faces of the statues and figures in relief can be quickly recognised, partly by their smiling upturned lips. It is indeed curious to think of this native art continuing to exist side by side with the Greek art of Alexandria; yet it held its own for many years.

Cleopatra and Antony brought the Ptolemaic dynasty to an end, and Egypt became part of the Roman Empire. Each Emperor was regarded as a Pharaoh, the last Roman Emperor to have his name written in hieroglyphs being Decius, A.D. 249-251.



ALEXANDER THE GREAT AS PHARAOH WORSHIPPING AMON.

Alexander the Great was acknowledged as Pharaoh of Egypt in 332 B.C., after he had visited the Amon oracle in the Oasis of Siwa and had been acknowledged by it. By his orders the Temple of Luxor, first built by Amenophis III over a thousand years before him, was restored; and this photograph shows one of the reliefs on a wall of the new sanctuary, representing Alexander, dressed as a Pharaoh, making offerings to Amon. The artists were perhaps somewhat influenced by the neighbouring reliefs of the time of Amenophis III (page 176), and they have thus produced figures which have considerable delicacy.



PTOLEMY IV PEGGING OUT THE LIMITS OF THE TEMPLE.

The scene shown above is at Kom Ombo, and represents Ptolemy IV (Philopator), with Sakhmet, goddess of History, and Horus, engaged in the ceremony of pegging out the bounds of the temple.



PTOLEMY, APIS, AND HORUS.

This relief at Edfu represents Ptolemy IV with Apis, the deified bull, offering to Horus.



PTOLEMY, KHNUM, AND HORUS.

This relief at Edfu represents Ptolemy IV with the deified ram of Khnum, offering to Horus.



PTOLEMY IX WITH HIS SISTER AND WIFE.

This relief is in the temple of Kom Ombo, and shows the Pharaoh Ptolemy IX (Euergetes II) receiving a symbolic wand from the god Horuar, while his wife and sister, both of whom were named Cleopatra, stand behind him.



A STATUE OF PTOLEMY XIII.

This granite statue, about 9 feet high, is made of granite, and is now in the Vatican. It is inscribed with the name of Ptolemy XIII (Neos Dionysos).



PTOLEMY XIII IN THE PRESENCE OF THE GODS.

This relief in the temple of Kom Ombo shows Ptolemy XIII (Neos Dionysos), in the presence of the god Horus, receiving life from a cat-headed form of Isis, while both she and the goddess Nut place their arms around him, and Thoth and Horus raise their hands in salutation to him. The grouping of these figures is carefully thought out, and is effective in its way.



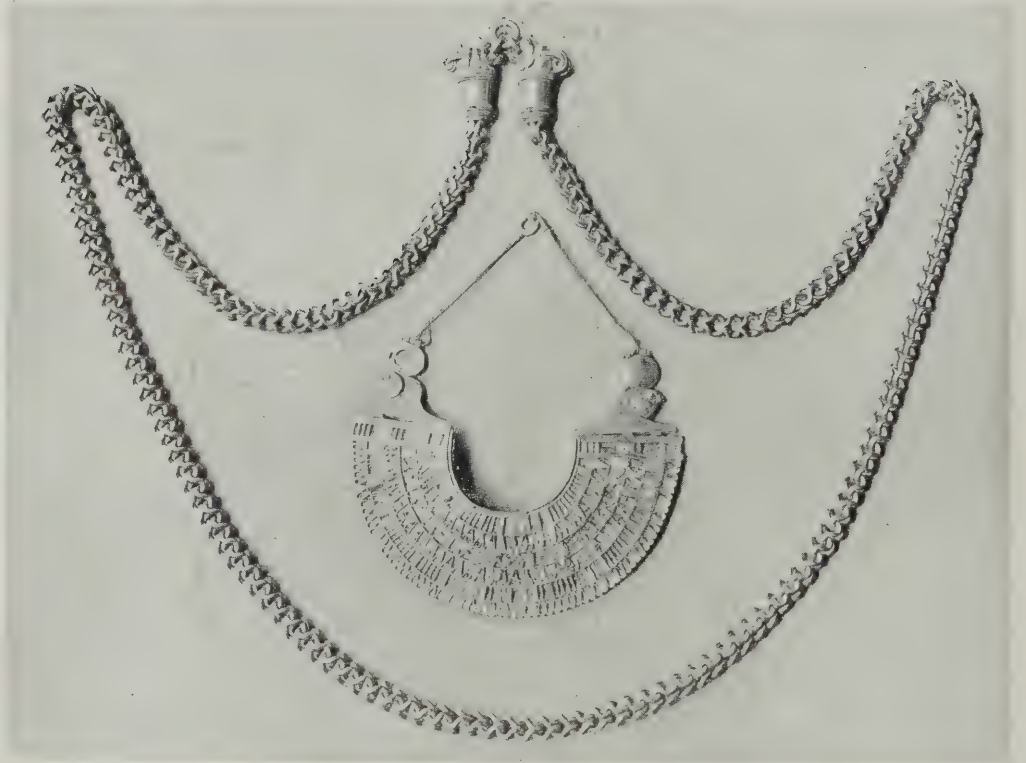
A HEAD OF AN UNKNOWN PHARAOH.

This fine basalt head in the British Museum was found in a temple in the Western Delta built by Ptolemy IX (Euergetes II), and repaired by Ptolemy XIII (Neos Dionysos). It cannot be identified with certainty, but most probably belongs to one of these two kings.



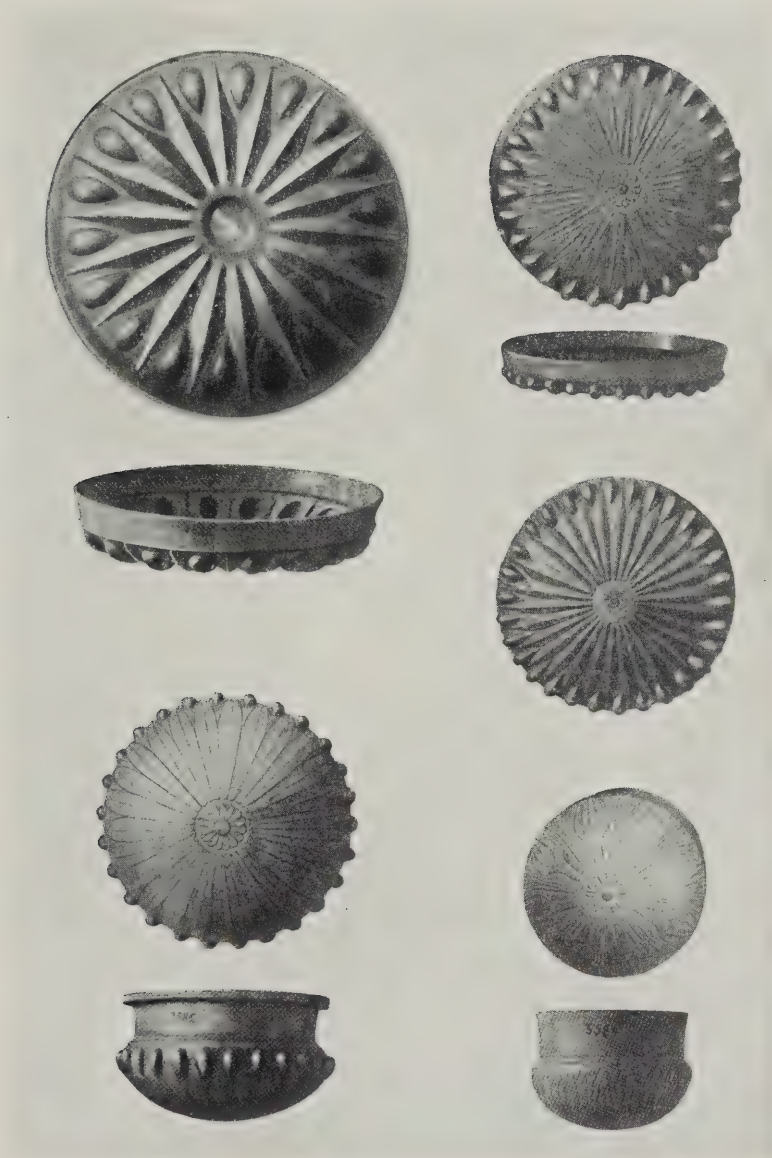
UNFINISHED PTOLEMAIC RELIEFS AT KOM OMBO.

These unfinished figures are to be seen in one of the back rooms of the Temple of Kom Ombo, and date from the end of the Ptolemaic Dynasty. They are interesting as showing the sculptor's method of work. Probably the death of Cleopatra and the arrival of the Romans was the cause of the termination of the work; and though other parts of the temple were built and decorated under the Roman Emperors, these particular chambers were left in their unfinished state.



PTOLEMAIC JEWELLERY.

These are two examples of jewellery of the Ptolemaic period, both found at Toukh-el-Garmous, and now in the Cairo Museum. The chain is of gold; the small collar, evidently to adorn a statuette, is inlaid with semi-precious stones and enamels.



SILVER BOWLS OF THE PTOLEMAIC PERIOD.

These silver bowls, now in the Cairo Museum, were found near Sinbelawin, and seem to belong to the Ptolemaic period. The largest is about 9 inches in diameter.



A DOORWAY IN THE TEMPLE OF DENDÛR.

The temple of Dendûr, not far above Philæ, seems to have been built in the time of Augustus. This photograph shows the side portal in the south wall of the building; and in all Egypt there is not a more beautiful doorway.



THE PHARAOH OFFERING TO OSIRIS.

This relief at Karnak is a good example of the work of the early years of the Roman occupation of Egypt. It represents a Pharaoh, whose cartouche is simply written as "Cæsar," making offerings to Osiris. It probably dates from the reign of Augustus.



A SYMBOLICAL REPRESENTATION OF
EGYPT'S ABUNDANCE.

This figure is one of a procession of male and female deities, led by the Nile-god, representing the abundance of Egypt. It is at Kom Ombo, and dates from the reign of the Emperor Domitianus, whose cartouches are inscribed above it.



A SCULPTOR'S TRIAL-PIECE
FOR A QUEEN'S HEAD.

This limestone trial-piece is about 8 inches high, and is now in Cairo. It comes from some sculptors' school, and represents the head of a queen, probably of Roman date.

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